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MONASTIC CENTERS OF HYMN WRITING AND THEIR INFLUENCE ON HYMNODY

by

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INTRODUCTION

Christian hymnody is essentially a poetry of the people. From early centuries have come scattered illustrations of "hymns and spiritual songs". Included in such poetry is the "Te Deum", the two "Glorias", the so-called "Lamp-lighting Hymn", Clement's "Hymn of the Saviour", etc. The more definite series of hymnists begins in the East with Ephrem Syrus (d.373) and in the West with Hilary of Poitiers (d.368), followed by the important Ambrose of Milan (d.397).

No literary work of the "Dark Ages" can be compared for its extent and far reaching results of its influence with the development of poetry, especially the hymn. The "Dark Ages" were dark it is true, but not utterly dark. Those days were days full of ignorance, superstition, spiritual hysteria, and fiendish persecution. Whatever we may think of the methods and forms of monasticism, the monks' life, his ministrations to the depressed, his care of the poor, and the many services to the cause of education and civilization will always be food for reflection.

The many poems from the pens of the monks are the thoughts of strong and deeply experienced souls; they have been the source of many of our best English

hymns. In the midst of ecclesiastical and political turmoil men poured out their souls in fervent adoration of the Lord.

The aim of this paper is to show how the hymnody of the Christian Church has been enriched by the contributions of monastic life, and more especially the contributions of four monasteries, namely: Mar Saba in Judea, The Studium in Constantinople, St. Gall in Switzerland, and Cluny in Burgundy.

A short survey of monasticism will enable us to better understand the life of the times in which the monks "lived, moved, and had their being". The condition of the world in their day had its effect upon them, and it in turn was affected by their ministrations and reforms. We, therefore, must visit the monasteries in order to see the monks at work, at study, and at prayer.

THE LOSS OR INACCESSIBILITY OF MANUSCRIPTS AND THE CONSEQUENT PROBLEM OF ANY COMPLETE RECORDS OF MEDIEVAL HYMNS.

Mr. Henderson in his preface to "Historical Documents of the Middle Ages" states that it took him

> "almost two years to collect and translate the pieces here given." (1)

Not everyone has the time or inclination to search through disorganized catalogues for manuscripts bearing upon the subject in which one is interested. While printed books may sometimes be scarce and elusive, manuscripts are always so. Every manuscript is an edition in one copy only; it is a potential prize. One line of an autographed manuscript may be represented by one hundred descendants, another by fifty, and yet another by only a single manuscript. These have to be compared, sifted and classified for textual purposes. This is assuming that the student has sufficient knowledge of Latin and history, for Latin was the language of all those of education, and continued to be the language of the Church and the monastery for both speech and writing.

Naturally under the rude influences and the general ignorance of the time, the language was easily and rapidly corrupted. In addition to this situ-

(1) Henderson, E. F. "Select Historical Documents of the Middle Ages", Preface

ation, due to the destruction of libraries and the indifference of individual book owners, it was necessary to copy the old Latin literary authors, particularly Caesar, Cicero, and Virgil, as well as the Psalter, the Missal, the Sacred Books, and the writings of the Church Fathers. Doubtless their work was often done carelessly, with little heart and less understanding, nevertheless, it was the monks who prevented the loss of a great part of Latin literature, which, without them, would probably have reached us in scanty fragments.

The supply of Egyptian papyrus was stopped after the raids of the Mohammedans in Egypt in the seventh century. As the result, the only writing material during the Middle Ages was the skin of goats or sheep or calves. Sheepskins were chiefly used. After going through a finishing process the skin was known as vellum or parchment. A book might require a hundred or more skins. So expensive was the production of books by this method that many of the manuscripts now extant were written crosswise on skins from which the previous writing had been largely erased by chemical or mechanical processes. But as Putnam says:

> "The fact that the original writing was in many cases but imperfectly erased, has caused to be preserved fragments of a number of classics which might otherwise have disappeared entirely. The service rendered by the monks in this way may be considered as at least a partial offset to the injury done by them to the cause of literature in the destruction of so many ancient writings." (1)

The Danes and Northmen plundered the libraries of the monasteries on the coasts of England and Northern France in the ninth and tenth centuries. Other church and monastic libraries were destroyed by the Lombards and the Saracens. Still others were burned by accident, for those were not the days of fireproof construction. It is believed that the original copy of the Rule of St. Benedict perished in the conflagration of the Monastery of Teano, near Monte Casino in 892. So-called accidental burning of monasteries was another cause for the destruction of manuscripts. A story is told of an Abbot of St. Gall who was disliked not only by the monks but by the school boys as well, for he was a strict disciplinarian. On one St. Mark's day, a holiday, some of the school boys got into mischief and were reported to the masters. Sentence having been passed on the guilty, one of them was sent to the upper part of the building for the rods. To avoid punishment, or perhaps

(1) Putnam, Geo. Haven "Books and Their Makers in the Middle Ages", p. 332.

as an act of revenge for the expected flogging, the boy set fire to the roof. The monastery was almost entirely burned, and many books were lost.

In addition to desolation by war and fire, many manuscripts have been too carefully hidden away by over-anxious individuals; those which have not rotted away have been eaten by the rats. Dishonesty of the monks themselves cannot be overlooked; they sold what they had no right to sell, to purchasers who knew that they had no right to buy. Dishonesty of another kind, far worse than stealing, was that of mutilation for the purpose of deception and fraud.

It was perhaps twenty-five years after the inventing of the printing press in 1450 that the production of books in manuscript came to a close. There was a time during the interim, in which manuscripts came to be undervalued, neglected, and even destroyed. Before the Reformation many a fine collection mouldered away as a result of the less use and less care given them. It is, indeed, exasperating to see and to read of manuscripts mutilated, obliterated, erased, and spoiled by every kind of barbarism.

As to the difficulty of access to manuscripts one can readily understand that many manuscripts,

which might be curious to the antiquary, for the purpose of fixing a date or illustrating a custom or for other obvious reasons, might be extremely valuable to unscrupulous individuals. Not infrequently it is no easy matter to enter archives owing to this and other causes.

The codices in the libraries and archives, great and small, are a fruitful hunting ground for the lost works and the lost or unknown documents. Thousands of lost works would be automatically discovered or rediscovered and valuable time of historical scholars and textual critics saved, as well as historical mistakes spared, if some genius would attempt the task of making a complete finding list of all extant manuscripts in volume form up to the year, say, 1500.

MONASTERIES AND CLOISTERS AS CENTERS OF LEARNING AND CULTURE.

The history of manasticism reveals the fact that in every field of thought and activity this institution wrought good and evil. Religion, government, education and industry have been both furthered and hindered by the monks. To a Roman Catholic the monk is regarded as the highest type of Christian living; to the Protestant who protests against asceticism, a different view is taken. After a careful and sympathetic study of monastic history one is compelled to deduce that monasticism while not uniformly a blessing to mankind, was not an unmitigated evil. While the methods of monasticism may be justly censured, it is beyond any question of doubt that many monks groping their way through an age of ignorance and superstition toward the light were inspired by the purest motives.

The disorder and terror attending the invasion of the barbarians and the overthrow of the Empire in the West, resulted in monasteries to spread in an astonishing short space of time throughout all the Western countries where Christianity had gained a

foothold. With the destruction of cities and towns with their literary collections, much that represented the old culture was obliterated, and books became more and more scarce. As the need for an education which prepared for governmental and law positions passed away, the Roman schools also gradually died out. This left the Church in complete control of education. Amid the ruins of the ancient civilization the Church stood as the only conservative and regenerative force, and naturally what learning remained passed into its hands and under its control. Almost everything that we today mean by civilization in that age was found within the protecting walls of monastery or church.

In this age of lawlessness and disorder the one opportunity for a life of repose and contemplation lay in the monasteries. Magnus Aurelius Cassiodorus Senator, known as Cassiodorus the Fourth, who, as Chancellor of King Theodoric, had taken an active part in the government of the Gothic kingdom of Italy passed the last thirty years of his life as a monk and later as Abbot in the Monastery of Vivaria in Calabria. He serves as a connecting link between the world of classic Rome which he

survived, and that of the new Europe of the Middle Ages, the beginning of which he lived to see. He helped in the transfer of control and direction of the affairs of the community from the hands of the monarchs and the leaders of the armies to the Church and to the monasteries. A Greek by ancestry, and a Roman by training, Cassiodorus' experience included work and achievements as statesman, orator, scholar, author, and ecclesiastic. He was seventy years of age when consecrated Abbot of the Monastery of Vivaria, which took place about 550 A.D., and lived until 575, in the ninety-sixth year of his age.

It was he who through all the devastations of civil wars and of foreign invasions had succeeded in preserving a great collection of classic books and who exercised a great influence upon the culture of Europe for centuries to come. He gave the literary impetus to the Benedictine Order, and, no doubt, it was his magnificent collection of manuscripts that supplied material for the monastic scribes.

In the Benedictine system early Western monasticism is to be seen at its best. Their monasteries furnished retreats where the scholar might study and write. Benedict's famous Rule is as

important as any constitution that was ever drawn up for a state; with it the adjustment between monasticism and the Church was complete. This Rule was adopted generally by the monasteries throughout what is now France, Italy, Spain, Germany, and England. This Rule subsequently led to the establishment of schools and libraries. The monks became teachers, and under the shelter of the monasteries, the established schools became the nurseries of learning during the earlier Middle Ages, and for centuries, the homes of the best intellectual life of Europe.

The most important of Benedict's Rules from the standpoint of education and civilization were numbers 38, concerning the weekly reader; 42, concerning silence during the reading of selections on the lives of the Fathers; and 48, concerning the daily manual labor, reading, and study.

The monks also became copyists, and with great painstaking and industry gathered and multiplied ancient manuscripts and thus preserved and transmitted to the modern world much classical learning and literature that would otherwise have been lost. Almost all the remains of the Greek and Latin classics that we possess have come to us through the agency of the monks. The monks also became the chroniclers of

the events of their own times, so it is to them that we are indebted for a large and important part of our knowledge of the life and happenings of the early medieval centuries. If they had done nothing else, these quiet working monks would be entitled to the lasting gratitude of the Church and the world.

The Benedictine monks' influence upon Europe is incalculable. They helped to keep alive the enthusiasm of religion. From their numbers no less than twenty-four popes and forty-six hundred bishops and archbishops have been chosen. They can boast also of almost sixteen thousand writers, some of great distinction. This fact in itself would lead one to deduce that the monasteries furnished retreats where the scholars might study and write in spite of the prevailing disorder of the times.

The monks became the most expert farmers and craftsmen of the early Middle Ages as the result of the rule requiring of them manual labor.

One part of Western Europe, where something of the old learning was retained during this period, was in Ireland, and in parts of England which had not been overrun by the Germanic tribes. Probably as early as 425 A.D. Christian civilization and monastic life had been introduced into Ireland. In the sixth century

extensive churches and monasteries were founded all over Ireland in which religion and learning were zealously cultivated. From these establishments numerous missionaries issued during the succeeding centuries, carrying the doctrines of Christianity under great difficulties into the still pagan countries of Europe, whose inhabitants they surprised and impressed by their self-devotion and asceticism. Among the eminent native Irish of these times were Saint Columba, founder of the celebrated monastery of Iona, Comgall, who established the convent of Bangor, in the County of Down; Ciaran of Clonmacnoise; and Adamnan, Abbot of Iona and biographer of Columba.

Of the Irish missionaries to the continent the more distinguished were Columbanus, founder of Bobio; Gallus of St. Gall, in Switzerland; Dichuill, patronized by Clotaire; and Ferghal, or Virgilius, the evangelizer of Carinthia. It was at the monasteries of Wearmouth and Yarrow that the Venerable Bede was educated and remained as a lifelong student. His "Ecclesiastical History of England" gives us our chief picture of education in Britain in his time.

This culture in Ireland and Britain was of a much higher standard than that on the Continent at the time, because the old learning there had been less corrupted.

During the reign of Charles the Great (Charlemagne) and his son Louis the Pious, learning was zealously cultivated by the monks of Germany. The most important scholar was Alcuin, who was brought into Frankland from York, England. Organizing first a Palace School he began the instruction of Charlemagne's immediate household. After fourteen years as Charlemagne's teacher and minister of education, Alcuin retired to the Monastery of Tours, where, as Abbot he spent the remainder of his life in directing the copying of books and in training monks.

The history of monasticism presents one dominant fact, - ever-renewed reform movements in the monasteries. Scarcely was a monastery or a monastic order established before the acquisition of wealth brought in self-indulgence and laxity of discipline. But there was always among the backsliding dwellers in the cloisters a "saving remnant", and upon these choice souls the spirit of reform was sure to descend, and thus it happens that with the reform movements marking the history of the monks are associated the names of many of the purest and most exalted characters of the medieval ages. A moral ordering of life increases thoughtfulness and may stimulate study. In the latter part of the tenth century the Clunic reforms, like earlier ones, affected

letters favorably in the monasteries. Here and there an exceptional man created an exceptional situation.

Monasticism has been regarded by some apologists as a refuge for sorrowful and discontented souls. Whatever we may think, the fact remains that monasticism never sank below the surrounding level and, on the whole, it was a leader and a guide until stronger forces began to work.

THE DAILY LIFE OF THE MONK FAVORABLE OR DETRIMENTAL TO CREATIVE WORK.

In the Benedictine system early Western monasticism is to be seen at its best. Its rule was generally adopted by the monasteries of Western Europe. The following is a partial list of the subjects considered: The Character of an Abbot, silence, maxims for good work, directions as to divine service, humility, poverty, rules for dormitories, penalties, duties of various officers, care of the sick, daily rations of food and drink, hours for meals, fasting, dress, entertainment of guests.

The monk passed his time in manual labor, copying manuscripts, reading, fasting, and prayer. Poverty, chastity, obedience, labor, and religious devotion were the essential features of a monastic life. The rules of Benedict give minute precepts for the monks' conduct and occupation throughout each hour of the day and night. No time, no circumstances were left unguarded or unoccupied with those acts which lead to God. The monks, consequently, were kept busy with righteousness so that he might have no leisure for sin. He was guided along the paths of righteousness rather than forbidden to go astray.

The monk could adopt any kind of work so long as it did not interfere with a life of prayer and renunciation. From the very outset, therefore, prayer was regarded as the monk's first duty.

Some authorities would have us believe that there were too many hours of prayer, too many needless regulations for silence, fasting, and penance to produce a healthy, vigorous type of religious life. Self-forgetfulness is the secret to happiness. The monk thought otherwise, for he never lifted his eyes from his own soul and was forever feeling his spiritual pulse. There are times in everyone's life when the higher nature demands meditation and reflection, but the monks carried this to an extreme. Seclusion did not benefit the average monk. There were exceptions, as the history of monasticism reveals, but these are by no means typical of the usual effects.

Experience has taught us that an interest in others, along with a strong mind and body are the best antidotes to religious despair and the temptations of the soul. Too often the monks of the cloisters escaped from all social obligations; they sought solitude not for the purpose of fitting themselves for a place in society, but for selfish, personal ends.

The first monks did little in the way of external labor. They did work of a simple character perhaps, such as making baskets and weaving mats. But with Pachomius, (abt. 292-346) manual labor was an essential part of the monastic life.

The Benedictines ennobled manual labor. It was well that they did, for the sites chosen for their retreats were usually in wild and inaccessible places. No one else cared to undertake the task of clearing and draining them. In place of the disappearing forests, miles of waving crops stood in their places. Thus was agriculture dignified, improved and developed by these pioneers of a new civilization.

The copying of manuscripts was a service to learning of large future significance.

And so we could go on describing the monks' conduct and occupation during each hour of the day and night. It suggests a dreary life, but that would depend upon the individual monk's temperament. Cluny could not have been dreary for Bernard, Mar Saba for Cosmas and John of Damascus, The Studium for Theodore and Joseph, and St. Gall for Notker. These were exceptional cases, one may say. True enough. We cannot hold up any single example as the criterion.

The judgment of most historical scholars seem to be that the daily life of the monk during the Middle Ages was not favorable to creative work, as a general rule. Here and there exceptional characters created exceptional works. This might be put another way: the daily life of the monk was not favorable, nor was it detrimental to creative work; it depended upon the individual monk. It would seem that the monks who were in the thick of the controversies of the day, either before or after becoming monks, retired to the monasteries in security for contemplation and reflection. It was then that the individual monk rose to great heights, in spite of the daily life in the monastery.

EARLY MONASTIC LIFE AND THE CONTROVERSY OVER ICONS

Christ said to the rich young ruler, "If thou wouldst be perfect, go, sell that which thou hast, and give to the poor, and thou shalt have treasure in heaven, and come, follow me." (Matt. 19:21) He also said, "There are eunuchs that made themselves eunuchs for the kingdom of heaven's sake." (Matt. 19:12) Paul said, "to the unmarried and to widows, it is good for them if they abide even as I." (I Cor. 7:8) Around these two conceptions all early Christian asceticism centered, and they were the foundation stones upon which monasticism built its system.

Anthony is considered to be the founder of Christian monasticism. He was born in Koma, in central Egypt, about 250. The words of Christ to the rich young ruler impressed him to the extent of becoming a hermit. He believed himself tormented by demons in every imaginable form. He prayed and fasted constantly. By overcoming the flesh he would be drawn near to God. Anthony soon had many imitators, some whom lived absolutely alone, others in groups.

Pachomius, born about 292, became a soldier and was converted from heathenism to Christianity when perhaps twenty years old. He became the first great improver of monasticism. At first he adopted the hermit life, but he became dissatisfied with the irregularities, and established the first Christian monastery in southern Egypt about 315. Here all the inmates were as a single body, having similar dress, regular hours of worship, and assigned work. At the death of Pachomius in 346, there were ten of his monasteries in Egypt. These two types, the hermit form of Anthony and the cenobite organization of Pachomius continued in Egypt, side by side.

Monasticism in Syria and Palestine, continued the tradition of Pachomius, its principal leader being Basil the Great, the Bishop of Caesarea, and virtually the founder of the monastic institution in the Greek church. He determined to form an order that would conform to the inner meaning of the Bible. His rule emphasized work, prayer and Bible reading. So great is the influence of his life and teachings, that the remains still live in the Greek church.

The rule of Pachomius was carried into Italy

and Gaul by Athanasius and existed in various modified form until it was supplanted by the Benedictine rule.

Montalembert, the brilliant champion of Christian Monasticism, speaks of monasticism as it appears in the Greek church as follows: "They yielded to all the deleterious impulses of that declining society. They have saved nothing, regenerated nothing, elevated nothing." (1) Theological discord was heightened by participation in the controversies of the time. Furious monks became armed champions of bishops, they crowded councils and forced decisions. They deposed hostile bishops or kept their favorites in power by murder and violence. It is said of the soldiers that they would rather fight the barbarians than the monks.

In the seventh century all the great cities of the East fell into the hands of the Mohammedans. Antioch, Jerusalem and Alexandria paid homage to this invader. This left only one city, Constantinople, that could possibly nourish a rival of the Roman church.

(1) Count de Montalembert, "Monks of the West" Vol. 1, p. 280.

A dispute broke out in the eighth century between the Greek churches of the East and the Latin churches of the West. It is known in church history as the War of the Iconoclasts and was centered about the use of images in worship. This controversy was prolonged and fierce. In vain did authority forbid any kind of reverence to be paid to the images, and in vain did their destruction proceed for over one hundred years.

A party arose who declared that God had given the church over into the hands of the Mohammedans because the Christians had departed from his true worship and fallen into idolatry. These opposers of the use of images in worship were given the name of Iconoclasts (image breakers).

To the Moslems, any kind of picture, statue or representation of the human form is an abominable idol. It is known that there had existed for some time even among Christians an opposition to pictures. They held a suspicion that their use might become idolatrous. This dislike of pictures existed for many centuries before the Iconoclast persecution began.

Leo the Isaurian, who came to the throne of Constantinople in 716 A.D., was a most zealous

Iconoclast. With him the real persecution commenced in A. D. 726.

He had already cruelly persecuted the Jews and Paulicians. The Christian enemies of images, especially Constantine of Nacolia, easily gained his ear. The emperor came to the conclusion that images were the chief hindrance to the conversion of Jews and Moslems, and the cause of superstition, weakness, and division in his empire. This campaign against images was part of a general reformation of the Church and State.

In 726 Leo published an edict declaring images to be idols, and commanding all such images in churches to be destroyed. Leo enforced his decree by the army.

There was a famous picture of Christ over the gate of the palace at Constantinople. The Imperial soldiers destroyed this picture, thus causing serious riot among the people. The bishop protested against the edict, and appealed to the Pope for support. The emperor disposed this bishop and appointed in his place one who would be willing to be a tool of his government.

The emperor commanded the Pope to accept the edict, to destroy images at Rome and to summon a general council to forbid their use. But Italy was too remote, so there, popes and people resisted him.

There is a story told of a priest who was delegated to carry from the Pope to the Emperor at Constantinople letters of protest against Iconoclasms. The priest was afraid to present them and came back without fulfilling his mission. He was sent a second time, and in the attempt to carry out instructions was arrested and imprisoned.

This persecution commenced by Leo the Isurian was carried on by his contemptible son, who also endeavored to destroy monasticism. Monasteries were destroyed, monks put to death, tortured, or banished. Relics and shrines were destroyed, bodies of saints buried in churches, burned.

The most steadfast opponents of the Iconoclasts throughout the persecution were the monks and common people, partly from veneration of images, partly in the interest of freedom of the church from emperial dictation. It is true that there were some who took the side of the emperor, but as a body, Eastern monasticism was steadfastly loyal to the old custom of the church. The supporters of Icons numbered among their ranks all that was pious and venerable in the Eastern church.

After a short lull at the death of Constantine, son of Leo III, the persecution again raged in the

latter years of his successor, Leo IV. Leo's wife, Irene, had been a steadfast image worshipper in secret. Towards the end of Leo's reign he had a burst of fiercer Iconoclasm and was about to banish the empress when he died, in 780. With the accession of Constantine VI (780-797) the change of imperial policy came. The Empress Irene became regent for her son Constantine VI. Fear of the army, now fanatically Iconoclast, kept her from repealing the laws at first, but she anxiously waited for an opportunity to restore the broken relation with Rome and other patriarchates.

The seventh General Council assembled in Nicaea in 787 (The Second Council of Nicaea) was attended by 377 bishops, some of whom were papal delegates. Its decree seemed to end the heresy, for monasteries were reopened and pictures and relics were restored to the churches.

Twenty-seven years after the Synod of Nicaea, Iconoclasm broke out again under Leo the Armenian. For twenty-eight years the former story was reenacted. Pictures were destroyed and their defenders fiercely persecuted. Michael II followed Leo and was succeeded in turn by his son Theophilus who died in 842. The Iconoclastic controversy called

forth a vast volume of literature. Hymnody was made a weapon of attack and defence as in the Arian quarrels. Two groups of poets, living in the seclusion of two monasteries were particularly involved in the dispute when at its height. There was the Mar Sabas group, and the second, and somewhat later, the Studium group at Constantinople. Both groups used the Greek tongues.

PERIOD OF THE ODES AND CANONS WITH EXPLANATION OF TERMS.

During the seventh, eighth, and ninth centuries a change in the Greek Service Books was brought about largely as the result of the Iconoclastic controversy. The names of the defenders of the sacred icons fill a large space in the calendar. Their elaborate doctrinal hymns were cast into a form which proved to be the highest mode of poetical expression, namely, the Canon. Whether the Canon had been in existence previously or was a new invention at this time, is uncertain. By the beginning of the eighth century, verse, properly speaking (and that with scarcely an exception) had been discarded forever from the hymns of the Eastern Church.

There is no trace of the observance of the laws of metre or quantity in compositions of the poets of this period; they are in rhythmical prose, and regulated by accent alone. The amount of uniformity necessary to satisfy the ear is obtained by selecting one strophe as the syllabic and accentual model of succeeding ones, which answer to it in some degree as anti-strophes. This strophe is called the Hiromos because it joins together and draws after it the succeeding strophes, which are called troparia,

from turning to their model. Any number of these troparia with their hirmos constitutes an ode, and nine odes form a perfect canon.

The reason for the number nine is this: that there are nine Scriptural canticles employed at Lauds, on the model of which those in every canon are formed. The first: that of Moses after the passage of the Red Sea; the second, that of Moses in Deuteronomy (Chap. XXXIII); the third, that of Hannah; the fourth, that of Habakkuk; the fifth, that of Isaiah (XXVI 9-20); the sixth, that of Jonah; the seventh, that of the Three Children (verses 3-34, of our "Song" in the Bible Version); the eighth, Benedicite; the ninth, Magnificat and Benedictus. The second ode is never recited except in Lent, on account of the denunciations of God against Israel which it contains.

The books in which Greek Hymnology is to be found consist principally of sixteen volumes.

a. Twelve of the Menaea: - which would answer, in Western Ritual, to the Breviary, minus the ferial offices. But, whereas in the West, the only human compositions of the Breviary are the lections from the sermons of the Fathers, the hymns and a few responses - the body of the Eastern Breviary is

ecclesiastical poetry: poetry, strictly speaking, not written in verse, but in measured prose. This is staple of those three thousand pages - under whatever name the stanzas may be presented - forming Canons and Odes; as Troparia, Idiomela, Stichera, Stichoi, Contakia, Cathismata, Theotokia, Triodia, Staurotheotokia, Catavasiae, - or whatever else. Nine-tenths of the Eastern Service-Book is poetry.

b. The Paracletice, or Great Octoechus: in eight parts.

This contains the Ferial Office for eight weeks. Each week has on Sunday:

A Canon of the Trinity.
A Canon of the Resurrection.
A Canon of the Cross and Resurrection.
A Canon of the Mother of God (one or more).

On Monday:

A Canon of Penitence.
A Canon of the Angels.

On Tuesday:

A Canon of Penitence.
A Canon of the Forerunner.

On Wednesday:

A Canon of the Cross.
A Canon of the Mother of God.

On Thursday:

A Canon of the Apostles.
A Canon of S. Nicholas.

On Friday:

A Canon of the Passion.
A Canon of the Mother of God (two).

On Saturday:

A Canon of Prophets and Martyrs.
A Canon of the Dead.

In the first week, the whole of the Canons are sung to the first Tone: in the second, to the second,

and so on. The Greek Tones answer to our Gregorian, thus: -

	Latin	Greek
Tone	I	I
	II	I Plagal
	III	II
	IV	II Plagal
	V	III
	VI	Varys (heavy)
	VII	IV
	VIII	IX Plagal

The Paracletice forms a quarto volume (double columns) of 350 pages: at least half is the work of Joseph of the Studium. The Octoechus, sometimes called the Little Octoechus, contains the Sunday services for the Paracletice: they are often printed separately.

c. The Triodion: the Lent volume, which commences on the Sunday of the Pharisee and Publican and goes down to Easter. It is so called, because the leading Canons have, during that period, only three Odes.

d. The Pentecostarion, - more properly the Pentecostarion Charmosynon, - the Office for Eastertide.

This explanation is taken from "Hymns of the Eastern Church" by the Rev. J. M. Neale, D.D., the Introduction: pages 24 to 33, and from "Offices from the Service-Books of the Holy Eastern Church" by R. F. Littledale: pages 279-280.

MAR SABA, CENTER OF EARLIER GREEK HYMNS, ODES AND CANONS, AND OF THE QUASI-ECCLESIASTIC HYMN.

The *Monastery of Mar Saba is in the wilderness of Judea, only about ten miles southeast of Jerusalem, and not far from the western shores of the Dead Sea. This monastery still inhabited, stands on a lofty cliff, overhanging the Kedron Valley. One wonders how the monastery is able to cling, like an eagle's nest, to the face of the cliff. The chapel is cut out of the solid rock, and there, for more than a thousand years the monks have held their daily and nightly services. From this monastery has come much of the best literature of the ancient Greek church.

The circumstances which brought the hymn writers to this spot are most unusual. Early in the seventh century, the beautiful city of Damascus had been besieged by the Arabs, and after a long fierce struggle the invaders carried the assault, and entered the city in triumph. These Arabs were fierce warriors, but they knew nothing about governing cities. They drafted some of the older

*For a picture of the Monastery see p. 107

inhabitants to help them in this. The father of John of Damascus was selected to govern the country for them. Like Joseph in Egypt, this man was placed in a very high position by the conquering race and proved himself worthy of their trust. He continued though, to be an earnest Christian even to the extent of causing possible trouble with the Mohammedan rulers, as was shown in his insistence upon having his son John baptized. He devoted his great wealth to the ransom of Christian slaves who were brought in great numbers by the Mohammedans to the slave market of Damascus.

One day while walking through the slave market he was attracted to a fair haired Italian youth. This lad seemed sad and hopeless, for he was afraid that he might be sold to some rough task master and never again have the opportunity to teach or read. But like a fairy tale, he had the good fortune to be purchased by this gentleman of wealth, as tutor for his own son John and an adopted poor boy, Cosmas, who was taken into the household as a companion for John. Years afterwards this slave-tutor, whose name was Cosmas also, secured his freedom and retired to the Monastery of Mar Saba.

Cosmas, the foster brother of John of Damascus

followed the tutor to Mar Saba to become a monk. John of Damascus had stayed in the city and had proved himself so useful to the Mohammedan Government that after his father's death he was given the position as chief councillor to the Khalifah or Caliph. As Daniel was not without enemies in Babylon, so too, John did not lack for enemies among the Mohammedans. He was envied by them for his position in the government and a plot deprived him of his position and, in addition, he was severely punished. The Khalifah found shortly afterward that John had not betrayed the government but that a plot had been hatched against him. His old position was offered him; but something had transpired in the meanwhile. He longed for the companionship of his foster-brother Cosmas, and his old tutor, so he had determined to leave Damascus to join them at the Monastery of Mar Saba.

Here in the wilderness of Judea, where no grass or tree grows and only the howling of wolves or the ravenous starlings break the silence, the monks by prayer and fasting sought to serve God. John was so distinguished a novice, that none of the monks wanted to take him in hand. Finally, an old monk taught him that silence and obedience were the first

duties of a monk. For months John obeyed in silence. Then when one of the monks died, John composed a funeral hymn, wrote the words and music, and sang it in his cell. It may have been a dirge to his former tutor Cosmas, who had retired to this monastery years before. This is just a conjecture on my part. The monks recognized his gift, and gave him freedom to write hymns and to preach on missions throughout Syria. A most steadfast opponent of the Iconoclasts was John of Damascus. He protested defiantly of the excessos of the Iconoclasts, writing poems and treatises in defence of images, which procured him the title of "The Doctor of Christian Art."

John of Damascus and his foster-brother were the best of friends at the monastery, where it is said, "they excited each other to hymnology, and corrected and polished each other's compositions." (1) At the comparatively late period of life he was ordained Priest of the Church of Jerusalem, and died in the convent of Mar Saba about 780 A.D. John of Damascus is known also as St. John of Jerusalem.

The final link of the story is wrought by the nephew of John Damascus, Stephen, by name, who came into the monastery when he was only ten years old, and stayed there all his life, dying at the age of

(1) Bernhard Pick: "Hymns and Poetry of the Eastern Church" - p. 133.

seventy. John, his foster brother Cosmas, and his nephew Stephen, fellow monks and fellow poets formed here "a nest of singing birds". (1)

> "Surely the writers must have had their visions and ecstasies, like Longfellow's monk, breaking in on the dull monotony of their narrow life, or was it that the very limitations of their earthly horizon brought the heavenly near?" (2)

We shall now consider their individual contributions. In this lonely and desolate spot, seven hundred feet above the Dead Sea, an outpost of Eastern Christendom, this group of men wrote hymns to the praise of God, which ever since have made music for the Christian church.

St. Cosmas, often called "the Melodist", holds second place among Greek Ecclesiastical poets. He was consecrated bishop of Majuma, near Gaza, in 743 A.D. by John, patriarch of Jerusalem, so that he is known also as St. Cosmas of Jerusalem. He died of old age, about 760 A.D. The estimation in which he was held is indicated by these lines in the hymn commemorating his day in the calendar of the Greek church on the 14th of October:

> "Where perfect sweetness dwells,is Cosmas gone;
> But his sweet lays to cheer the church live on." (3)

(1) Gillman, F. J. "Evolution of the English Hymn", p.
(2) Campbell, Duncan "Hymn and Hymn Makers", p. 8.
(3) Pick, Bernhard "Hymns and Poetry of the Eastern Church", p. 133.

The great works of this poet are his *Canons for the Festivals. Often the *Odes of the several Canons are interwoven, brotherlike, with those of St. John of Damascus and sung alternately in the service of the church. He has Canons on "Purification", "Transfiguration", "Palm Sunday", and on his favorite Father Gregory Nazianzen. His canon for **Christmas Day is perhaps the finest and may justly be ranked with the rival composition of St. John of Damascus. The ancient fame of the poems of this poet was great.

> "He is the most learned of the Greek church poets; and his fondness for types, boldness in their application and love of aggregating them, make him the Oriental Adam of St. Victor. It is owing partly to a compressed fulness of meaning, very uncommon in the Greek poets of the church, partly to the unusual harshness and contraction of his phrases, that he is the hardest of ecclesiastical bards to comprehend." (1)

St. John of Damascus has the honor of being the greatest theological instructor of the Eastern Church in addition to being its greatest poet. His chief work, "The Fountain of Knowledge" is a complete systematic presentation of the theology of the Greek Church. A Latin translation of the twelfth century influenced the scholasticism of the West.

* For explanation, see pp. 28-31
** For words, see p.97
(1) Neale, J. M. "Hymns of the Eastern Church", p. 80-81.

As a poet, he gave great impetus to Greek hymnology. His impress on the Greek Service Books is distinct and deep; it affected the music as well as the poetry. The arrangement of the*Octoechus in accordance with the Eight Tones was his work, and it originally contained no other Canons than his. His greatest achievements are his Canons on the great Festivals. The Canons found under the name of John Arklas are usually attributed to St. John of Damascus, also those under the name of John the Monk.

His three great canons are those on Easter, the Ascension, and St. Thomas' Sunday. Many hundreds of years before the Christmas "Adeste Fideles" of the Latin West was written, John of Damascus composed his Greek "Adeste Fideles" for a Resurrection Song in Jerusalem. The first two lines of Ode 1 of our saint's canon for St. Thomas' Sunday begin:

> "Come, ye faithful, raise the strain
> Of triumphant gladness!" (1)

J. M. Neale has translated for us from the Greek the "Canon for Easter Day", "Canon for St. Thomas' Sunday", the "Strichera of the Last Kiss", and

* For explanation, see p.
(1) Neale, J.M. "Hymns of the Eastern Church", p. 80-81.

"Idiomela of all Saints". It is Ode 1 of the "Canon for Easter Day" that is the source of one of our greatest Easter hymns: *"Tis the Day of Resurrection".

An eloquent description by Arthur Penchyn Stanley (1815-1881) dean of Westminster, of the circumstances under which the "Canon of Easter Day", called the Golden Canon, or the Queen of Canon is sung is worthy of quoting:

> The scene is at Athens. "As midnight approached, the Archbishop, with his priests, accompanied by the King and Queen, left the Church, and stationed themselves on the platform, which was raised considerably from the ground, so that they were distinctly seen by the people. Every one now remained in breathless expectation, holding their unlighted tapers in readiness when the glad moment should arrive, while the priests still continued murmuring their melancholy chant in a low half-whisper. Suddenly a single report of a cannon announced that twelve o'clock had struck, and that Easter day had begun; then the old Archbishop elevating the cross, exclaimed in a loud exulting tone, 'Christos anesti!' 'Christ is risen!' and instantly every single individual of all that host took up the cry, and the vast multitude broke through and dispelled forever the intense and mournful silence which they had maintained so long, with one spontaneous shout of indescribable joy and triumph, 'Christ is risen!' 'Christ is risen!' At the same moment, the oppressive darkness was succeeded by a blaze of light from thousands of tapers, which, communicating one from another, seemed to send streams of fire in all directions, rendering the minutest objects distinctly visible, and casting the most vivid glow on the expressive faces full of exultation,

* For words, see p. 96

> of the rejoicing crowd; bands of music struck up their gayest strains; the roll of the drum through the town, and further on the pealing of the cannon announced far and near these 'glad tidings of great joy'; while from hill and plain, from the sea-shore and the far olive-grove, rocket after rocket ascending to the clear sky, answered back with their mute eloquence, that Christ is risen indeed, and told of other tongues that were repeating those blessed words, and other hearts that leap for joy; everywhere men clasped each other's hands, and congratulated one another, and embraced with countenances beaming with delight, as though to each one separately some wonderful happiness had been proclaimed;- and so in truth it was; - and all the while, rising above the mingling of many sounds, each one of which was a sound of gladness, the aged priests were distinctly heard chanting forth a glorious old hymn of victory in tones so loud and clear, that they seemed to have regained their youth and strength to tell the world how 'Christ is risen from the dead, having trampled death beneath His feet, and henceforth they that are in the tombs have everlasting life.'" (1)

Stephen came under the influence of Cosmas and John and was guided and inspired in his literary style so that he too became a poet. The most beautiful of his hymns is the well known "Art thou weary, art thou languid?" The English version by Dr. Neale is so free a translation from the Greek, that it almost deserves to be classed as an original hymn. Stephen, no doubt, received his inspiration for his poem from the bells in the belfry of the Monastery of Mar Saba, which sent forth their beauti-

(1) Neale, J. M. "Hymns of the Eastern Church", p. 59-60.

ful chimes to gladden the hearts of pilgrims who, "weary and languid" made their way through the desolate wilderness of Judea.

> "One day Dr. Neale found, in the course of his researches, the words of Stephen's song, sung in old Mar Saba, more than eleven hundred years before. From these words in a dust-covered, ponderous, old Greek quarto, Dr. Neale has given to the Christian Church this hymn. It can hardly be called a translation, but rather a re-creation, for it has in it not only the experiences of Stephen the Sabaite, but also those of Dr. Neale, - combined, these make a text so simple, so dramatic, that it is one of the greatest English hymns." (1)

So from the grim walls of this remote monastery have come hymns of confidence, faith, and triumphant gladness. Much of the best literature of the ancient Greek Church issued from this lonely and desolate spot. St. John of Damascus and St. Cosmas were the foremost in the roll of the Greek ecclesiastical poets. The impress of the former on the Greek Service Books is distinct and deep. It affected the music as well as the poetry. St. John had a principal share in the arrangement of the Octoechus, which contain the Sunday services of the Eastern Church. The oldest manuscripts of the

(1) Smith, H. Augustine, "Lyric Religion", p. 33.

Octoechus contains no other Canons than his. Other Canons are found in the Menaea, and Pentecostarion. The latter celebrate the grand themes of Christmas, the"Theophany" (Baptism of Christ), Pentecost, Easter, St Thomas' Sunday, and the Ascension. Nowhere are the best characteristics of the Greek Canon exhibited so splendidly as in his "Easter Canon", known as the "King of Canons". It is the grandest piece in Greek sacred poetry.

The works of St. Cosmas are his Canons for the Festivals. The ancient fame of the poems of Cosmas was great, and commentaries were composed on them.

The imagination is stimulated when one reflects upon this little group of men who, twelve hundred years ago set in motion waves of deep Christian feeling which have widened in their sweep until now, in every continent they make music for the Christian Church. Surely, these recluses must have had their visions and ecstasies.

THE STUDIUM MONASTERY OF THE EIGHT AND NINTH CENTURIES AND ITS CHAMPIONING OF THE CHRISTO-CENTERED CANONS.

In 814 the Iconoclasts assembled themselves at the palace and prepared and repeated the story of the first persecution. This second Iconoclast persecution produced the second and somewhat later group of poets, the Studium group at Constantinople.

Theodore is distinguished for his sufferings in this second Iconoclast controversy. He died in exile Nov., 826. He was the leader of the faithful monks, the chief defenders of the icons. Three times was he banished by the government; for years he lay in prison cells, and endured unspeakable hardships. Nothing, however, could daunt his spirit, and from his prison cell he sent out voluminous writings in defence of icons, and encouraged his supporters to march through the streets, bearing images and chanting hymns.

> "His chief point is that Iconoclasts are Christological heretics, since they deny an essential element of Christ's human nature, namely, that it can be represented graphically. This amounts to a denial of its reality and material quality, whereby Iconoclasts revive the old Monophysite heresey." (1)

Theodore was the head of the Studium Abbey from 799 till his death in 826. In his time this monastery was famous for its library and the beautiful hand-

(1) Catholic Encyclopedia, Vol Vll, p. 623, Art-"Iconoclasm"

writing of its monks. His influence in the Church of his day was far-reaching. He did much to elevate the lives of the monks and to improve the conditions of slaves.

The triumphal Canon for the great festival that commemorates the victory of the Church over the Iconoclasts in 842, Orthodoxy Sunday, the first Sunday in Lent, is ascribed to St. Theodore of the Studium. ("A song, a song of gladness ! ") It is here that his great excellency lies. In contrast to his outward life of rigid, unbending, unyielding character, these hymns reveal an inward life penetrated with love and penitence.

He wrote a celebrated hymn on the Last Judgment which is pronounced the grandest judgment hymn of the Church previous to the composition of the Dies Irae. It is still used in the East of Europe. His hymns are nearly, if not quite, equal to the works of St. Cosmas.

Joseph, called the"Hymnographer" was born of Christian parents in Sicily, about the time of Charlemagne's death, in 814. The Mohammedans were kept in check while Charlemagne was the ruler of Europe and the champion of Christendom; but after his death they advanced up the Mediterranean, and

seized and occupied Sicily. About 830, Joseph with countless other Christians fled before the Mohammedans, and took ship to Thessalonia, where he became a monk. Later he went to Constantinople to join the great monastery of the Studium. When persecution again broke out over the use of images, Joseph again took ship, this time for Rome. His experience on board ship was like that of Paul's. As the ship passed amoung the Greek isles, she was seized by pirates; all were taken prisoners and conveyed to Crete, where they were made slaves. During this period of slavery, by his life and teaching he converted many in Crete to the Christian faith. At last he secured his freedom and proceeded safely to Rome, where he stood in high favor with the bishop. He afterwards returned to Constantinople, where he lived quietly, devoting his whole time to the composition of hymns. He is considered the most prolific, most bombastic, and most tedious of Greek hymn writers. Although not attached to the monastery of the Studium this period, he is linked with the Studium group. He was the founder of another monastery at Constantinople, and like Theodore, was persecuted for his defence of icons.

*Let our choir new anthems raise is a Cento from

* For words, see p. 98

the Canon for the deacon Saint Timothy and his wife, Saint Maura, whose martyrdom is commemorated by the Church of Constantinople on May 3rd.

His Canon for Ascension Day is the crowning glory of this poet. He is considered superior to John of Damascus, on this one occasion.

Dr. Neale's two fine hymns, Safe home, safe home in port, and O happy bands of pilgrims, are based upon the works of this writer.

Theoctistus of the Studium (died abt 890) is said:

> "to have been the friend of S. Joseph, but is only known to us by the 'Suppliant Canon to Jesus', to be found at the end of the Paracletice." (1)

Schaff considers it the sweetest Jesus-hymn of the Greek Church.

(1) Neale, J.M. "Hymns of the Eastern Church",p. 143-144.

OTHER MINOR MONASTIC CONTRIBUTIONS TO GREEK HYMNODY

Gregory of Nazianzus (abt 330-391) was born either at Nazianzus or the neighboring village of Arianzus, in Cappadocia. He and Basil the Great were great friends. At fifty years of age he was called to Constantinople to stem the torrent of Arianism. All the churches were in Arian hands so he had to open a place of worship in the house of one of his relatives. There under the Arian Emperor Valens, and in the midst of a people fanatically opposed to the ancient faith, he preached the absolute Deity of Christ. Failing health, and a dispute concerning the validity of his position as Bishop of Constantinople led him to retire to his cell at Nazianzus, about 381.

He wrote poetry only in his later life, when he reflected upon his own life or upon doctrinal and moral themes. Not one of his odes or hymns passed into use in the Church. Mr. Chatfield's translations of some of his hymns are to be found in "Hymns and Poetry of the Eastern Church", by Bernhard Pick.

Anatolus of Constantinople is identified by Neale with the patriarch who succeeded the patriarch Flavian in 449, and who died in 458. But according to Julian:

> "A letter is said to exist showing that he was a pupil of Theodore of the Studium (759-826) (1)

Whenever he lived two hymns have come down to us: Fierce was the billow, dark was the night, and the great evening hymn The day is past and over. The latter is a great favorite in the Greek Isles. Neale, the translator, says:

> "it is, to the scattered hamlets of Chios and Mitylene, what Bishop Ken's Evening Hymn is to the villages of our own land". (2)

St. Andrew of Crete was born in the seventh century (660) in the ancient city of Damascus shortly before it was captured by the Saracens. Like all the best men in his century, he entered a monastery. Later he became a Deacon of the Great Church, and warden of the Orphanage. He was made Archbishop of Crete during the reign of Philippicus Bardanes (711-714). Seventeen of his sermons were famous. As a poet, his most ambitious composition is the Great Canon, called also, The King of Canons, for

(1) Julian, John "A Dictionary of Hymnology",p. 63 i
(2) Neale, J.M. "Hymns of the Eastern Church",p. 38

it exceeds three hundred stanzas. It is sung right through on the Thursday of Mid-Lent week, and partially used during other days of Lent. His canon on Mid-Pentecost and his Triodia in Holy Week are considered fine. "Christian, dost thou see them", is a translation by Neale from this author's works.

St. Theophanes (circa 800-850): Dr. Neale mistook this poet for an earlier saint, Theophanes of Syngriana. St. Theophanes is named by the Greeks with St. John of Damascus and St. Cosmas as in the highest rank of their hymn-writers. He holds third place. He was sent to Constantinople to remonstrate with the Emperor Leo the Armenian against Iconoclasm, and was scouraged and banished from Constantinople. After the death of Leo he was allowed to return, but soon afterwards was again banished. During the reign of Theophilus (829-842) he was again at Constantinople. This time he was branded on the face with some opprobrious Iambic verses and a third time banished. Theophanes was afterwards known as Theophanes Graptus-"the Branded". Later he was recalled on the triumph of the defenders of the Icons and was made Archbishop of Mida.

Theophanes may have been educated, as his elder brother Theodore was, in the Laura of Mar Saba, and there imbibed his taste for the composition of hymns. With the one exception of St. Joseph of the Studium, he is the most prolific of the Eastern Hymnographers. The great bulk of his Canons and Idiomela are devoted to the Martyrs and Confessors of the Greek Calendar and are found in the Menaea. It is inevitable that a sameness and tediousness results from devoting a separate canon to each saint. The Eastern martyrs whom he celebrates are for the most part, those who have won for themselves great names in the annals of history, but of some, all that can be said is, that they died for the Name of Christ.

He and his elder brother St. Theodore are commemorated in the Greek calendar on December 27th.

The Second Council of Nicaia (787) may be considered the culminating point of ecclesiastical poetry, for up to that date there is a freshness and vigor which the twenty-eight years of peace succeeding the Council corrupted. The great monastery of the Studium at Constantinople became the home of hymnograhpy during this peaceful interval. It was the

champion of Christo-centered canons.

with St. Theophanes (759-818) we first see the beginning of that which has been the bane and ruin of later Greek poetry, namely, the composition of hymns for the purpose of filling up the gap in the Office-book, rather than from the spontaneous out-pourings of the heart.

The most remarkable characteristic of Greek hymnody is its objectiveness. No matter what the theme may be, whether the Incarnation, or the mystery of the Truine Godhead, or the periods of Christ's incarnate work in earth and heaven; or whether some life or narrative of the Scriptures, the attitude of the poet is always one of self-forgetful or ecstatic comtemplation. Undoubtedly the great bulk of Greek hymns would have had a richer value, if they had sought inspiration in the deep spiritual analysis of St. Paul, or the interpretation of the changing moods of the soul, as revealed in the Psalms.

ST. GALL AND ITS CONTRIBUTION OF HYMN-SEQUENCES AND MUSICAL TECHNIQUE TO THE CHURCH LIFE OF THE DAY.

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*The Monastery of St. Gall was located at Saint Gall, in the canton of that name, in Switzerland. The influence of an Irish monk is seen in the founding of this monastery. Columban, or Columba the Younger (543-615), became a monk of the celebrated Irish monastery of Bangor. From Bangor, Columban set forth, about 585, with twelve monastic companions, and settled in Anegray, in Burgundy. He went from place to place founding monasteries and gaining the respect of the people by his rigid self-denial and by the miracles that he performed. He even penetrated the still wholly pagan Alemanni, about the Lake of Constance.

After the Irish monks had stayed there for three years, the pagan king drove them out of the country (610). Columban made his way to northern Italy, and there founded in 614, in the Apennines, the Monastery of Bobbio, in which he died a year later. St. Gall, one of the disciples of Columban was prevented by a fever from accompanying him. St. Gall

* For plan, see photostat copy, p. 108

found his way to Arbor Felix (Arbon), where he was tended by two disciples. When he recovered he retired to a solitary place for meditation and prayer. In the thick of the forests of northern Switzerland he built his cell and lived as an anchorite, until his death in 640.

After the death of St. Gall, the cell continued to be the home of anchorite monks. Land was granted them by the Count of Arbon. Soon the fame of Gall spread far and wide. It became a shrine for pilgrims, and about 750 was transformed into a Benedictine monastery. From these small beginnings, this monastery grew rapidly, and for the next three centuries was one of the chief seats of learning and education in Europe.

Let us consider the political doings in the world about this time. For some time there had been a growing feeling of enmity between the Italians and the Emperors at Constantinople. The Empress Irene had put out the eyes of her son Constantine VI, so that she might have his place. The Italians contended that the crown of the Caesars could not be worn by a woman. Pope Leo conceived the idea of taking away from the Greeks the imperial crown and bestowing it upon some worthy prince in the West.

Accordingly, the pope in gratitude for the aid given him in desposing of a hostile faction at Rome, crowned Charlemagne Emperor, in 800 A.D.

Charlemagne must not be regarded as a warrior merely. His work as a legislator and administrator was noteworthy. Education was also a matter to which Charlemagne gave zealous attention. He invited from England the celebrated Alcuin, who organized the Palace School and other schools in connection with the cathedrals and monasteries throughout his dominion. Charlemagne, therefore, set at work influences that left a deep and permanent impression upon European civilization.

> "In the course of the civil war between Lothar and Louis, the grandsons of Charlemagne, Louis marched into Swabia and visited St. Gall. He deposed the Abbot and in 841 he appointed as head of the community his own chaplain and chancellor Grimald. Although the new Abbot was not a monk but a secular priest he did much to increase the prestige of the monastery, and it was in no small measure in consequence of his efforts that the Carolingian kings gave the Abbey repeated marks of their favour. Grimald was a powerful Frankish nobleman and an excellent scholar. He had been educated at Charlemagne's court by Alcuin himself." (1)

It was at St. Gall where the humpbacked dwarf son Pepin was held in confinement after he had attempted to assassinate his royal father, Charlemagne.

(1) Clark, J. M. "The Abbey of St. Gall", p. 7-8.

Both before and after the accession of Emperor Charles the Fat (881-887) to the imperial throne, the monarch had been extremely well disposed towards the monastery. He had frequently enjoyed its hospitality on his journeys to and from Italy. He had made substantial grants of land to the Abbey.

The Irish contribution to the life of the monastery was made through the persons of St. Gall, its so-called founder, and other Irish monks at St. Gall in the ninth and tenth centuries. The British contribution was made through Alcuin and the Venerable Bede, the latter referred to by Notker Balbulus as:

> "the most learned priest, who was indeed the ablest commentator of Holy Writ since St. Gregory". (1)

The monastery was a large establishment and many costly manuscripts were treasured there; kings and princes visited this cloister, and all were received with hospitality by the guestmaster.

The centers of the culture of church music during the Middle Ages were the convents. Chief of these music schools in the eighth, ninth and tenth centuries was the school connected with the Monastery

(1) Clark, J. M. "The Abbey of St. Gall", p. 63.

of St. Gall. The school was established about the year 800 A.D. In 803 the Council of Aix-la-Chapelle enacted a rule that all monasteries should adopt the Gregorian chant. From this beginning down to 850 is the first phase of St. Gall music, which consisted of the introduction of plain-song and its gradual assimilation. There was but little scope for original composition.

The real importance of the St. Gall school dates from the middle of the ninth century. Books were written, copied, and illuminated in the scriptorium. Musical works were composed, and the theory of music was taught.

Music was represented by Ratpert, who wrote Latin hymns and processional litanies, Iso, and the latter's two promising pupils, Notker Balbulus and Tuotilo. Although Ratpert did not invent any new kind of musical composition, his processional litanies, or versus, had a considerable vogue and were characteristic of St. Gall.

> "The versus, which were cultivated by Ratpert and a younger monk named Hartmann, had the merit of adorning divine worship without any modification of the traditional text and melody of the liturgy. The processional litanies were not amalgamated with the Gregorian chant, as the tropes were, but just loosely added to it. Among Ratpert's other works was a communion chant, Laudes omnipotens,

> and a German hymn to St. Gall which became extremely popular. Unfortunately it is only preserved in Ekkehard IV's translation:
>
> Nunc incipiendum est mihi magnum gaudium;
> Sanctiorem nullum quam sanctum unquam Gallum." (1)

This Latin version is a poor substitute for the lost original, which would have been of the greatest interest both from the literary and linguistic point of view.

The Irish monk Moengal (or Marcellus) arrived at St. Gall about 850 A.D. With his arrival a new impulse was given to the musical life of the Abbey. Moengal was a man of learning; he taught all the seven liberal arts. Music played an important part in the ancient history of Ireland, so that we can understand what an acquisition he was to the Abbey; he brought with him all the learning of the Irish schools. If Moengal wrote any original compositions they have not come down to us; his work was more of a teacher than a creative artist. However, one new departure must be laid to his credit, - the increased care devoted to instrumental music. His work as teacher and inspirer of Notker Balbulus is of supreme importance, for it was Notker who was the greatest of St. Gall scholars.

Notker Balbulus, who lived in the interval between Charlemagne and King Robert, has the distinction

(1) Clark, J. M. "The Abbey of St. Gall", p. 175.

of introducing sequences, a hymn in rhythmical prose, quite similar to the Ode of the Eastern Church. He was a poet as well as librarian and guestmaster to the monastery. No less than five monks named Notker are numbered among the illustrious scholars of this monastery. He is generally distinguished from the others of the same name by the nickname Balbulus.

His home was in the neighborhood of the monastery, at Jonswil in Thurgau. The exact date of his birth is uncertain; it was between 830 and 840 A.D. We know little of his early days. He entered the school of the famous Abbey of St. Gall at an early age, and spent the remainder of his life there. In course of time he was admitted as one of the brethren of the monastery. He was librarian in 890 and guestmaster in 892-894. His principal employment, however, lay in the scholastic and literary field. When he first arrived at the monastery, the other monks jeered at him, and tried to make him ridiculous, because he stammered, and they nicknamed him "Babulus", which means "Stammerer". It was while Notker and Ratpert were in charge of the school, in the days of Abbot Salomo (890-920), that St. Gall reached the zenith of its fame. A later generation canonized Notker.

He was a man of great piety, in addition, a great scholar and a poet of no mean order. It was Notker who was the greatest of St. Gall musicians. His fame rests mainly on his work in the development and popularization of the Sequences, but he was also the author of hymns and a lost manual entitled De Musica et Symphonia.

A Sequentia or Sequence is a hymn of peculiar structure and owes its name to its position in the Mass: it appears there as the continuation or sequence of the Gradual and Alleluia. Some parts of the Mass are choir chants simple in structure, because often they have to be performed by unskilled singers. The Gradual with its Alleluia, however, is a solo chant. In the singing of the word "Alleluia" the vowels, especially the final "a", were prolonged and varied by an elaborate flourish of notes, in order to give the cantor an opportunity of showing his powers.

In the ninth century words were adapted to the notes, and these were called a "Prose", because they followed the lines of the music and not any scheme of metre. These compositions soon won a place for themselves. New ones came to be written in regular metre, and the old name "Prose"

being unsuitable gave way to the new name "Sequence".

Sequence melodies were given honored places in the ritual on festal days and various solemn occasions. The custom spread, and in 860 Pope Nicholas I permitted the adoption of the new style hymn into the liturgy. The sequence was distinguished from other Latin hymns only by its adoption into the office of the Mass days. The number increased so rapidly that a sifting process occurred upon the occasion of the reform of the Missal through Pius V after the Council of Trent. Only five were retained, viz., Victimae paschali, sung on Easter Sunday; Veni Sancte Spiritus, appointed for Whit-Sunday; Lauda Sion, for Corpus Christi; Stabat Mater dolorosa, for Friday of Passion Week; and Dies Irae, which forms a portion of the Mass for the Dead.

The investigations of Blume, Dreves, and Bannister have completely altered the state of affairs. The most recent volumes of the Analecta Hymnica would have us believe that the Sequence was cultivated in France at an early date, and that France, England, and Italy had produced thousands of Sequences.

It is asserted that the work of Notker belongs

to a comparatively late stage of evolution. The genuineness of the Prooemium of Notker has even been questioned, but whether enough evidence has been brought forward to reject its authenticity, is a matter for other authorities in the field to decide. There was a tendency not long ago to exaggerate the fame of St. Gall musicians; the danger now, is, of minimizing it.

We know this, that in France and at St. Gall there is a parallel development. Does this mean that the sequence sprang up independently in two places at the same time? Or does it show that borrowing took place? If so, who borrowed? The editors of the Analecta Hymnica affirm that France invented and St. Gall imitated. But it cannot be denied that various sequences attributed to Notker very soon found their way to Limoges, in central France.

That the Sequence started from the Alleluia is generally admitted, and may be considered as certain. But the manner of its origin and the various phases of its early development, are still shrouded in obscurity.

Notker's original volume of sequences has been lost. He subsequently added considerably

to their number. Later composers wrote new texts to his melodies or imitations of famous sequences. In the oldest existing collections all these are inextricably mixed; all are ascribed to Notker, whether spurious or genuine. The task of sorting them out is almost impracticable. He composed some fifty or less sequences. In his work as well as that of others after him the device of words began to modify and develop the melodies themselves. Sometimes Notker adapted his verbal compositions to those cadences or melodies to which the Alleluia had long been sung. Sometimes he composed both melody and words. Then again, he took a current melody, sacred or secular, to which the Alleluia never had been sung, and composed words for it, to be chanted as a sequence. In these borrowed melodies, as well as in those composed by Notker, the musical periods were more developed than in the Alleluia cadences. Thus the musical growth of the Sequences was promoted by the use of sonorous words, while the improved melodies in turn drew the words on to a more perfect ordering.

Notker's sequences were sung in England, France, Italy, and Germany for centuries. *Eight of them

* For words of some of these, see p. 101-102

have been translated into English; **one of them, Cantemus cuncti, has been rendered three times by different hymn-writers. J. M. Neale's version: "The strain upraise of joy and praise, Alleluia!" is still sung in the Church of England today, and has appeared in almost all Anglican hymnaries. Gilman says of it:

> "That glorious song of praise is based on Psalm 148 and should be compared with the 'Benedicite'. It is full of the joy of the open air, of mountain spaces and forest solitudes, as is the fair land from which it comes." (1)

> "That Notker stands supreme, both in point of priority and of actual achievement, among German sequence-writers, is a truth which has not been seriously assailed. When the history of hymnology comes to be written (the eminent writers of the Analecta Hymnica do not aim at doing anything more than just providing the materials), justice will be done to such centers as Fulda and Cologne, and the contribution of St. Gall will be accurately circumscribed." (2)

Notker wrote four hymns on St. Stephen for the Bishop of Metz. It is not unlikely that Metz was a center of Caralingian music, and a good deal of intercourse between the two places was possible.

There is a story told of how Notker saw some workmen building a bridge over the precipitous ravine of Martinstobe, near St. Gall. The sight of the men engaged in this perilous occupation inspired him to write the magnificent antiphon Media

** For words, see p. 99-100
(1) Gilman, F. J. "The Evolution of the English Hymn", p. 78.
(2) Clark, J. M. "The Abbey of St. Gall", p. 199.

vita in morte sumus, (In the midst of life death has girt us round). But our only informant, Metzler, who wrote in the seventeenth century has been considered unreliable. It is doubtful whether Notker wrote it. Whoever composed the antiphon, it became very famous. It was sung out-of-doors by people in moments of danger as well as in the churches. It was used as a battle-song for centuries, until in 1316 the Council of Cologne forbade anyone to sing the Media vita against his enemies without permission of a bishop. It has been used at funerals in Germany since the thirteenth century, and in 1549 was adopted by the Anglican Church as an anthem in the Order for Burial of the Dead.

A contemporary and friend of Notker was making a name for himself by his tropes while Notker was writing sequences.

> "There arose in the 8th or 9th century probably under Byzantine influence, a custom of making interpolations into the church chant, which in course of time spread through almost the whole range of liturgical song. Such interpolations had the generic name of Trope. They speedily affected all the music of the Ordinary of the Mass; till then only one or two melodies of the simplest sort had been utilised for the congregational elements, viz., the Kyrie, Gloria, Sanctus, and Agnus. Now new melodies of an elaborate character grew up, and even the new melodies were further elaborated by Tropes. Similarly long melodies were added in other parts of the Mass, particularly at the end of the Alleluia; and the ornamentation extended also on great occasions to special parts of the Hour Services.
>
> Soon a need arose for words to be fitted to these elaborate intercalated vocalizzi, and then the habit came in of intercalating words as well as music. The words were either adapted to the already existing music, or both words and music arose together. Thus the sequence developed as a Trope, and acquired an independent position of its own". (1)

Until comparatively recently Tuotilo, this friend and contemporary of Notker was thought to be the inventor of the Trope. That he was the earliest known exponent of a genre which was to have momentous consequences is a safe assertion. It is possible but not certain that he was the pioneer.

It is held to be conceivable that the Jumieges

(1) Grove, George, "Dictionary of Music and Musicians", Vol.V. p. 166

Antiphonary which inspired Notker, also contained tropes to the Introit, and that Tuotilo, like Notker received his suggestions from this work. If Tuotilo had not followed a precedent, in interpolating liturgical texts but had acted on his own initiative, then Notker would not have needed to wait till the arrival of the French monk before finding a method for memorizing the Alleluia.

What we know of Tuotilo conveys the impression that he was a man of marked individuality. At a time and place at which choral singing had reached a high level, and instrumental music was a rare accomplishment, he sang his tropes to his own accompaniment on the psalter, or as it was called in the vernacular, the rotta. He also played all manner of stringed instruments and pipes better than anyone else. So many of the sons of nobles went to learn music from him that the Abbot set aside a special class-room for this purpose.

The compositions of Tuotilo became as well-known as Notker's sequences.

As the result of frequent and liberal benefactions, the Abbey of St. Gall acquired wealth and fame. In the reign of Abbot Salomo (890-920) the abbey church was resplendent with stained-glass windows and ornate chandeliers. The altars were embellished with gold and silver reliefs and covered with costly cloths. The carved ivory crucifixes, the rich bindings of the office-books, the beauty of the priestly vestments all combined to dazzle the eyes of the countless pilgrims who travelled from far and near to worship at the shrine of the Saint.

The Abbey of St. Gall was situated at a considerable altitude, in close proximity to impenetrable forests and inaccessible mountains, but its geographical position was not unfavorable for the development of scholarship. It was not far from one of the great trade-routes of the Empire.

The monastery became an academy of scholars, poets, artists, and musicians. The achievements of the Abbey in the shere of music were famous. Ratpert's litanies received the official approval of Pope Nicholas 111. Notker's sequences were sung in England, France, Germany, and Italy for centuries. Eight of them have been translated into English; one of them, Cantemus cuncti, has been rendered three times by different hymn-writers. Notker Balbulus besides being the greatest musician ever produced

by Switzerland, was also a distinguished man of letters.

THE MONASTERY OF CLUNY AND ITS RELATIONSHIP TO THE LIFE AND TIMES OF THE TWELFTH CENTURY

The history of monasteries reveals one dominant fact, namely, ever-renewed reform movements in the monasteries. Scarcely was a monastery or a monastic order established before the acquisition of wealth brought in self-indulgence and laxity of discipline; but there was always among the backsliding dwellers in the cloisters, a "saving remnant", and upon these choice souls the spirit of reform was sure to descend. With the reform movements are associated the names of many of the purest and most exalted characters of the medieval ages.

The Pious Benedict of Aniane (750-821), a member of a distinguished family in southern France became the chief monastic advisor to the Emperor. In 816 and 817, by imperial order, Benedict's interpretation of the elder Benedict's Rule was made binding on all monasteries of the Empire. He attributed the prevailing laxity among the monks to a mild discipline. Accordingly, he directed his efforts to secure a strict observance of the original Benedictine rules, adding a number of rigid and burdensome regulations of his own. It is said

that the monks doubted his sanity, kicked him and spat on him. Nevertheless, a very considerable improvement in the condition of monasteries resulted. But with the division and collapse of the empire, in which monasteries shared in the fall, most of these benefits were lost.

Among the earliest and most noteworthy of these reform movements was that which resulted in the founding in the year 910 of the celebrated monastery of Cluny in Burgundy. This movement rose outside the circle of papal influence during the darkest days of its degradation, and was entirely independent of the empire. It started as a reformation of the monastic life, but it gradually involved ideas of a wider reformation throughout the whole church. The two great sins of the time, as it regarded them, were especially attacked, the marriage of priests and simony, or the purchase of ecclesiastical preferment for money, including also appointments to church offices by temporal rulers.

*The monastery of Cluny, or Clugny, in Bergundy, about fifteen miles from Lyons was founded by Duke William of Aquitaine in 910. The monastery began

*For photostat copy of monastery, see p. 109

with twelve monks under Bruno, but under Abbot Hugh (1049-1109) there were ten thousand monks in the various convents under its rule. The misery of the times had the effect of turning men's minds from the world, and of magnifying the ascetic ideal. The monastery was founded on a desolate spot. The forests had to be cleared, the marshes drained, the wild moor turned into rich pastures and stocked with cattle. The monks accomplished this by hard labor. The lands were let to tenants who paid rent to the abbey. The money thus acquired was spent in building large stone abbeys and cloisters, also in acquiring books and founding libraries and schools. The monks in those days provided hospitality for travelers and strangers, relieved the poor, and educated the young in the abbey buildings.

With pope Leo IX, in 1048, the ideas of Cluny obtained the direction of affairs. The triumph of the reform movement is especially connected with the name of Hildebrand, or Gregory VII. He was educated in the Cluny monastery of St. Mary on the Aventine in Rome, and was early inspired with the most radical of reformatory ideals. Whether he was ever in Cluny itself is doubtful. Due to his indomitable spirit

amd iron will the ideals that he established for the papacy were to live long after him.

The Abbey of Cluny was at the zenith of its wealth and fame in the twelfth century. Connected with the monastery was the largest church in the world, surpassed only a little, in later years, by St. Peter's at Rome. It boasted of twenty-five altars and many costly works of art. The services in its church were renowned for the elaborate order of their ritual. The community about the abbey was the most numerous of any like institution. Everything about the place was splendid. All this gave it an influence such as no other monastery ever reached. The Abbot at this time was Peter the Venerable, (Petrus Mauricius de Monte-Buxerio, or Pierre Maurice de Montboissier).

After the administration of Peter the Venerable (1122-1156) this illustrious house began to succumb to the intoxication of success, and it steadily declined in character and influence until its property was confiscated by the Constituent Assembly, in 1799, and the church sold for one hundred thousand francs. It is now in ruin.

Peter the Venerable was of a noble family in Auvergne, one of several brothers who filled important

stations in the church. He was famed for his gentleness and learning. The perplexed and persecuted took refuge with him, sure of receiving sympathy. In the age of the Crusades and fiery denunciations of Turks and infidels, Peter had the Koran translated so that Mohammedanism might be understood and refuted, and the Moslem converted rather than slain. He received the excommunicated Abelard to his monastery, watched over him, and finally accomplished a reconciliation between him and St. Bernard of Clairvaux.

Peter was also a poet and wrote a joyful hymn on the resurrection which begins, "Mortis portis fractis fortis". The English translation being in an unusual metre, is not easy to sing.

Amid splendid and luxurious surroundings Bernard of Cluny spent his years as monk, probably between 1122 and 1156. He is not to be confused with his more famous contemporary St. Bernard of Clairvaux. Bernard of Cluny was born of English parents at Morlaix, in Brittany. S. M. Jackson in "The Source of Jerusalem the Golden" questions the place of his birth and his English lineage.

Wherever he was born or came from, we know that he

was a monk of the famous abbey of Cluny in the time of Peter the Venerable (1122-1156), for his famous poem "De Contemptu Mundi" is dedicated to that Abbot. It may have been written about 1140. Here in the great monastic library Abbot Peter and the monk Bernard compared their hymns, studying the rhythm and polishing the verses. Here under the rule of the gentle Peter, Bernard found a happy retreat where he could safely survey the world in its turmoil and strife. Peacefully enough, he wrote a satire of three thousand lines on the follies and wickedness of the world, and contrasted its passing fashions and furies with the courts heavens and the horrors of hell. He left some sermons and is said to be the author of certain monastic regulations, also of a dialogue on the Trinity; but it is chiefly in this poem that his fame rests. That Bernard was a man of broad scholarship and brilliant abilities, the Latin poem abundantly testifies.

De Contemptu Mundi is divided into three books, and consists in all of about three thousand lines. It is introduced by a short address in prose to Father Peter, the Abbot of the monastery, in which the author describes the peculiar operations of his mind in undertaking and accomplishing his marvelous poem, viz.;

> "Often and of long time I had heard the Bridegroom, but had not listened to Him, saying - Thy voice is pleasant in Mine ears. And again the Beloved cried out: Open to me, My sister. What then? I arose, that I might open to my Beloved. And I said, Lord, to the end that my heart may think, that my pen may write, and that my mouth may set forth Thy praise, pour both into my heart and pen and mouth Thy grace. And the Lord said, open thy mouth. Which He straightway filled with the Spirit of wisdom and understanding: that by one I might speak truly, by the other perspicuously. And I say it in nowise arrogantly, but with all humility, and therefore boldly: that unless that Spirit of Wisdom and Understanding had been with me, and flowed in upon so difficult a metre, I could not have composed so long a work". (1)

The metre is peculiar. In technical terms the verses are known as <u>leonini cristati trilices dactylici</u>. Each line consists of three parts: the first part including two dactyls, the second part two dactyls, the third part one dactyl and one trochee. The final trochee, a long and a short syllable, rhymes with the following or preceding line. There is also a rhyme, in each line, of the second dactyl with the fourth. This will be made clear by quoting the first two lines of the poem, divided into feet:-

> "Hora novissima, tempora pessima sunt, vigilemus!
> Ecce minaciter imminet Arbiter Ille supremus".

> Hora no/vissima/tempora/pessima/sunt,vigi/lemus,
> Ecce mi/naciter/imminet/arbiter/ille su/premus.

(1) Neale, J.M., "Rhythm of St. Bernard", p. 7-8.

The first of its three books contains 1,103 lines. Many beautiful words are said about heaven and goodness, but he has more to say, and with gusto, about hell and wickedness. In his second book, which has 974 lines, he etherealizes on a golden age which never existed, and very much more denounces the alleged wickedness of an age which did exist. In his third book of 914 lines, he continues his general theme, the corruption of the age. He upbraids Rome for its love of money, reproves the whole human race, and concludes his satire with a call for that golden age which he thought so attractive.

> "The poet," observes Archbishop Trench, "instead of advancing, eddies round and round his object, recurring again and again to that which he seemed thoroughly to have discussed and dismissed". (1)

On this ground, and more especially the character of the vices which the author satirizes severely, it is both impossible to expect, and undesirable to obtain, a literal translation of the whole poem.

(1)Julian, John, "A Dictionary of Hymnology", p. 137 ii.

The first printed edition in the original Latin of the entire poem "On the Contempt of the World" (De Contemptu Mundi) was brought out by Matthias Flaccus (1520-1575) in a collection of poems written by monks in the Middle Ages and published in 1556. It was first printed as a witness of the deep-seated corruption of the medieval church, which Protestants alleged against the Church of Rome. It proved that the evils existed centuries before Luther. Other editions followed. The seventh edition was brought out by Thomas Wright (1810-1877) in London, in 1872, as part of the Rolls Series. The supposition that Bernard was of English descent was the justification for putting him among the Anglo-Latin satirists of the twelfth century. It was this edition of Bernard's poem that gave Mr. Samuel Macauley Jackson his first clue to the manuscripts of the poem in the British Museum. This started him to collect material for his scholarly work, "The Sources of Jerusalem the Golden, etc." He claims to have seen every manuscript of the poem except that in the Imperial Library in Vienna, which is not available; also every printed edition and translation into English.

The most important English translations of the

poem are those of Henry Preble, Charles Lawrence Ford, and John Mason Neale. Archbishop, then Dean Trench, in his "Sacred Latin Poetry", (London, 1849,1864), has a very beautiful cento of ninety-five lines from the work, from which Dr. Neale translated the larger part, in his "Medieval Hymns".

Dr. Neale says concerning the poem as a whole and specially of that portion which he translated:-

> "The greater part is a bitter satire on the fearful corruptions of the age. But as a contrast to the misery and pollution of earth, the poem opens with a description of the peace and glory of heaven, of such rare beauty, as not easily to be matched by any medieval composition on the same subject". (1)

The modern interest of English speaking circles in this semi-obscure poet centres in the lovely hymns of exceptional piety, warmth, and delicacy of sentiment dispersed through his lurid satire. J.M. Neale, the famous liturgiologist, has made famous one in particular:* "Jerusalem the Golden". * Others are: "The world is very evil", "For thee, O dear, dear country", and "Brief life is here our portion". These are parts of the same satire, and are still sung in Europe and America alike by Catholic and Protestant.

(1) Neale, J.M., "Medieval Hymns and Sequences, p. 68.
* For words, see p. 103-106

OTHER MINOR MONASTIC CONTRIBUTIONS

Little is known of Bernard of Cluny outside his satirical poem. In marked contrast to him is Bernard of Clairvaux, the details of whose life are fully known. He deserves brief consideration.

Born of knightly ancestry in Fontaine, near Dijon 1091, he inherited from his mother a deep religious nature. When twenty years of age he entered the monastery at Citeaux with five of his brothers. Because of his fame, the cloister became crowded, and its rule lax because of the crowd. He left the cloister in 1115 to found the Cistercian monastery of Clairvaux, abbot of which he remained in spite of splendid offers to higher positions, till his death. (1153)

It has been said that he ruled the world from Clairvaux; for he was the greatest religious force of his age, and one of the chief of medieval saints. Doctor Storrs, in his life on Bernard says:

> "His soon canonized name has shone starlike in history ever since he was buried; and it will not hereafter decline from its height or lose its luster, while men continue to recognize with honor the temper of devoted Christian consecration, a character compact of noble forces, and infused with self-forgetful love for God and man". (1)

(1) Wishart, A. W.,"A Short History of Monks and Monasticism,"p. 197

He is best known by his founding of a religious order, his discomfiture of Abelard and his preaching of the second crusade. However it is his contribution to hymnody that interests us more.

In the midst of his busy life, for those were stirring times in Europe, Bernard of Clairvaux wrote hymns in Latin. The one which is dearest to the heart of the modern church is that entitled "Jesu dulcis memoria" (The Holy Name of Jesus). It originally consisted of fifty stanzas of four lines each. It has been translated againand again, and it will continue to invite the attention and energy of the hymn-writers of the future. The English translation by Rev. Edward Caswall is the most acceptable and most widely used to-day, namely, "Jesu, the very thought of Thee".

> "The ascription of this hymn to St. Bernard has been called in question. Dom Pothier has discovered a copy of it in manuscripts of about the year 1070, in which it is ascribed to a Benedectine abbess. Father Bluine, S. J., in the article on Hymnody in the Cath. Encycl. pronounces against its ascription to St. Bernard. On the other hand Mr. James Mearns, (The assistant editor of Julian's Dictionary of Hymnology) says: 'This hymn has been generally (and there seems little reason to doubt correctly) ascribed to St. Bernard'." (1)

Dr. Ray R. Palmer in another translation beginning 'Jesus, thou joy of loving hearts' has enhanced his own reputation as well as Bernard's.

(1) Britt, Rev. Matthew, O.S.B., "The Hymns of the Brebiary and Missal", p. 110

Scarcely inferior to the one above, is his Passion Hymn, entitled, "Oratio Rhythmica ad Christum a Cruce Pendentem". It is in seven portions, fifty lines each, in which the author addresses the sacred head, hands, feet, knees, breast, side and heart of Jesus as he hands upon the cross. There are three hundred and fifty lines altogether. It is from the section addressed to the head that our English hymn is taken. The translation of this hymn comes to us from the Latin through the German (Paul Gerhardt) into English, (Dr. James W. Alexander), "O Sacred Head, now wounded".

Another author of note in this period who deserves mention is Thomas of Celano, a Franciscan monk. He was one of the first disciples of St. Francis of Assisi, (the author of the "Canticle to the Sun"), and biographer, He composed two beautiful sequences in honor of St. Francis. The greatest of all hymns, the Dies Irae, is accredited to Thomas of Celano. Its liturgical use in the Catholic church is established in Requiem Masses. There are hundreds of English translations of this world-famous hymn, for the exquisite beauty of the Latin original has fascinated scholars.

Among the names of the hymn writers of an earlier period we might mention Gregory the Great. Gregory (540-604) was born at Rome. He is considered as a connecting

link between the East and the West, and as forming a point of transition between th e old Roman civilization and the new Teutonic literature and civilization, which were to characterize the the Middle Ages. He spent his early and middle life in a gay literary idleness. Emperor Justin the younger, appointed him praetor of Rome, which position he held until he reached the age of forty. Then, having gained a fortune and political prestige, he abandoned all and retired to a monastary; however, not for contemplation but for greater activity. He founded six monasteries, one of which he became abbot. Later the people took Gregory by force to "elect" him Bishop of the church of Rome.

He is the author of many hymns and also credited with having done much to improve church music. His supposed work in this field has been summed up for us by Edward Dickinson:

"(1) He freed the church song from the letters of Greek prosody.
(2) He collected the chants previously existing, added others, provided them with a system of notation, and wrote them down in a book which was afterwards called the Antiphonary of St. Gregory, which he fastened to the altar of St. Peter's church, in order that it might serve as an authoritative standard in all cases of doubt in regard to the true form of chant.
(3) He established a singing school in which he gave instruction.

(4) He added four new scales to the four previously existing, thus completing the tonal system of the church. (1)

In the light of latest researches, however, the exact nature of the reform he introduced cannot now be determined.

A most familiar hymn, "Veni Creator Spiritus", whose authorship is very uncertain is attributed to St. Gregory, as well as to Charlemagne and St. Ambrose. Rev. Matthew Brett, O.S.B. in "The Hymns of the Brebiary and Missal" ascribes it with uncertainty to Rabanus Marus (776-856) bishop of Mainz. It is classed with the so-called Seven Great Hymns of the Latin Church. With the exception of the Te Deum there is probably no other hymn so extensively used in the church.

In the volume referred to above, Rev. Matthew Britt has included fifteen hymns ascribed to Gregory the Great. Mr. Julian says:

> "The contribution of St. Gregory to our store of Latin hymns are not numerous, nor are the few generally attributed to him quite certainly proved to be his. But few as they are, and by whomsoever written, they are most of them still used in the services of the Church." (2)

Most of the English translations of these Latin hymns have been made by the eminent hymnologist, the Rev. John

(1) Dickinson, Edward, "Music inthe History of the Western Church", p. 107.

(2) Julian, John, "A Dictionary of Hymnology", p. 409 ii

Mason Neale, D.D., (1818-1866), a most felicitous translator of Latin as well as Greek hymns, who was educated at Trinity College, Cambridge, England.

SUMMARY AND CONCLUSION

After reviewing the field in which our subject lies, we must come to the conclusion that the so-called "Dark Ages" were not utterly dark. It is true that those days were days full of ignorance, superstition, spiritual hysteria, and fiendish persecution; still the human spirit was alive and active in the monasteries. The desire for salvation and a yearning to escape the duties of a social life which were believed to interfere with one's duty to God, led men to flee from the world and to adopt methods to satisfy their soul-longings. And what man of us has not had at some moment in his life, a desire for solitude, which became almost irresistible when reinforced by a despair of the world's redemption. Whatever we may think of the monastic system, the monks' ministrations to the depressed, his care of the poor, in short, his idea of the brotherhood of man will always find food for reflection. In the midst of a declining civilization, he made a sublime attempt to establish the ideal of Christ in the lives of individuals and communities. The forms and methods of monasticism may pass away, but its intensity of faith, its denunciation against human greed and passion, and its child-like love of the heavenly kingdom will never die.

For many centuries the monks were the schoolmasters of Europe. They rendered many services to the cause of education and civilization, in spite of the fact that they often raised and nourished religious fanaticism which resulted in strife and persecution. For the preservation and transmission of nearly all the learning of ancient times, sacred and secular, they should receive the everlasting praise of Christendom. The monastic reform movements stimulated study and affected letters favorably in the monasteries.

In the history of Eastern monasticism perhaps two or three names are most important before the Iconoclastic controversy.

St. Anthony considered to be the founder of Christian monasticism was born in Egypt about 250 A.D. Paschomius became its first great improver, as Wishart says:

> "The rule of Pachomius spread over Egypt into Syria and Palestine. It was carried by Athanasium into Italy and Gaul. It existed in various modified forms until it was supplanted by the Benedectine rule". (1)

The virtual founder of the monastic institution in the Greek Church was Basil the Great. He revolted against the asceticism of Egypt. He established an order that would conform to the inner meaning of the Bible

(1) Wishart, A.W. "A Short History of Monks and Monasticism", p. 63.

and to a more sensible conception of the religious life. The remains of his organization still lives in the Greek Church. Greek hymnody was especially enriched by Odes and Canons, still in use.

The Iconoclastic controversy of the eighth and ninth centuries called forth a vast volume of literature. Hymnody was made a weapon of attack. Two groups of poets were particularly envolved in the dispute when at its height: The Mar Saba group, centre of Greek hymns, odes and canons; The Studium group of the eighth and ninth centuries, champion of the Christo-centered canons. The names of the defenders of the sacred icons fill a large space in the calendar; and their elaborate doctrinal hymns dispossessed the more animated and pictorial poems of an earlier date.

The importance of the Monastery of St. Gall rests in its contribution of hymn-sequences and musical technique to the church life of the day. In this connection, Notker Balbulus and his friend and contemporary Tuotilo stand out as the creative geniuses.

Fromthe cloisters of Cluny, a satirical poem of about three thousand lines by the almost obscure author, Bernard, has been the source of many of our English hymns.

The Eastern monks lost themselves in idle contemplation, it is true, but the Western monks upon the whole were more sober, practical and useful. The works of these monks contain philosophy, ethics and spiritual beauty, for they are the thoughts of strong and deeply experienced souls. Their hymns speak of an inward assurance that human beings may have sure apprehension of the infinite spirit, and communion with it. They were born of faith, hope, charity, and love of light and beauty. They kindled and kept alive the Christian virtues and a common zeal for the City of God. They expressed the insufficiency and loneliness of the soul and the cry of longing for fellowship with God. The contemplation and acclamation of what is higher, fires the emotion and will to approach, to emulate, and to find union with that Spirit.

The harmony of the hymns is symbolic of the harmony they would foster among all mankind, whether Roman Catholics, Eastern Catholics, Anglicans, or any other parties.

> And so the greatest hymns - hymns with truest lyric ring - the hymns that help us most, though written, as some of them have been, by narrowest secretaries, are free from the sectarian taint, because when men get into the spirit of praise they are brought for the time being into touch withthe spirit of Heaven, and in Heaven all are as one." (1)

(1) Campbell, Duncan "Hymns and Hymn Makers", Introduction, p. XXVI

Monastic hymns are universal and not particularized types of song.

There must have been a great deal of hymn singing among the early Greek Christians. The Service - books of the Eastern Church are computed by Dr. Neale to contain about 4000 closely printed quarto pages of sacred poetry. Since the middle of the last century there has been a growing interest in the discovered wealth of Greek Christian hymnody. Littledale, Dix, Chatfield, Bornwlie, and Moorsom have made important contributions both in translation and criticism. But it is Rev. John Mason Neale, D.D. to whom the English speaking world is chiefly indebted for what slight knowledge it has of the Greek hymnists. He also was the first to introduce to the English reader, Sequences, (hymns sung between the Epistle and Gospel in the Mass.)

The neglect of Greek hymnody by men who can best qualify to pursue the study of it, may be accounted for to a certain degree, by the following facts: Few of the hymn-writers in the Greek Service Books or out of them are of more than ordinary merit, with the possible exception of St. John of Damascus and St. Cosmas.

The Greek language lived long and died slowly; these Christian hymn writers wrote in its decadence. It was then an instrument that had lost its fineness and its keenness; it has little of the subtility of expression,

the variety of cadence, and the intellectual possibility of the Greek of Homer, Plato, and Aristophanes. Then again,the language was crippled by the introduction of ecclesiastical and theological terms and phrases which refuse to lend themselves to classical rhythm. Such a language cannot be expected to have attraction for men to whom the ancient poets are a delight.

The hymns of the Greek Church are all in rhythmical prose, strangely oriental in appearance with the possible exception of those by St. John of Damascus. Consequently, difficulties confront one on every page. But after all this has been said, there remains much that is both beautiful and attractive. Some of the hymns and fragments are beautiful and tender in their simple expression of the Gospel truth. They are attractive to all true hearts, regardless of creed.

None of the successful translations by Dr. Neale are exact reproductions of the odes of a canon, but are either centos from them, or shorter pieces to which he has given his own construction or language. Dr. Littledale's translations are more faithful, though less lyrical then Neale's; but these, also, are taken from shorter hymns. So it would seem that the most succesful translations yet to be had from Greek hymnody will

be either centos fromthe long canons, or renderings of the shorter hymns, in which there is often greater freshness and sweetness. The Greek Service Books, even with all the drawbacks and difficulties, which are not insurmountable, have much to contribute to the hymnody of the Christian Church in the West.

Of all the translations in the English language no one has ever been so popular as that of the Hora Novissima by Bernard of Cluny, fromwhich has come: "Jersualem the Golden", "For thee, O dear, dear country", and"Brief life is here our potion".

> "Catholic and Anglican scholars, especially since the days of the Oxford Movement, have vied with one another in rendering our Latin hymns into English verse. Both in the number of translators and in the quality of their work the honors are about equally divided. It is worthy of note that Catholic scholars have ordinarily translated The Roman Breviary Text, while Anglicans have generally rendered the Original Text as found in the Benedictine and Dominican Breviaries.-- Despite the great wealth of translations the editor is inclined to believe that the number of really good versions of any particular hymn is not great". (1)

The special characteristic of the Greek hymn is its objectiveness. The Greek poet seldom regarded himself. With the Latin poet it was otherwise. He was more of a mystic. The Latin hymns not only surpass the Greek in

(1) Britt, Rev. Matthew, O.S.B. "The Hymns of the Breviary and Missal", p. 14

number but also in quality. Some critics would have us believe that Greek hymnody has in it very little of value for the ordinary worshiper of the present day, whereas Latin hymnody has in it very much of value. Moreover, what little value there is in Greek hymnody grows less and less, while the value of Latin hymnody is ever on the increase. Time and further study in both Greek and Latin hymnody may determine the ultimate values for English singing congregations.

The only conclusion one may draw from the facts presented is, that there are vast store houses of original Greek and Latin hymns yet to be translated, re-translated, and lifted into congregational usage.

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*Read entire; all others, partially.

CANON FOR EASTER DAY

ODE 1.

'Tis the Day of Resurrection:
    Earth! tell it out abroad!
The Passover of gladness!
    The Passover of God!
From Death to Life Eternal,-
    From this world to the sky,
Our Christ hath brought us over,
    with hymns of victory.

Our hearts be pure from evil,
    That we may see aright
The Lord in rays eternal
    Of Resurrection-Light;
And, listening to His accents,
    May hear, so calm and plain,
His own--All Hail!-- and hearing
    May raise the victor strain!

Now let the Heav'ns be joyful!
    Let earth her song begin!
Let the round world keep triumph,
    And all that is therein:
Invisible and visible
    Their notes let all things blend,-
For Christ the Lord hath risen,-
    Our joy that hath no end.

Ode 1. from St. John of Damascus: Canon For Easter Day,

Translated by The Rev. J.M. Neale, D.D. and found in:

Hymns of the Eastern Church (J.M.Neale) p.60-61.

CANON FOR CHRISTMAS DAY

ODE 1.

Christ is born! Tell forth His fame!
Christ from Heaven! His love proclaim!
Christ on earth! Exalt His Name!
Sing to the Lord, O world, with exultation!
Break forth in glad thanksgiving, every nation
For He hath triumphed gloriously!

Man, in God's own image made,
Man, by Satan's wiles betrayed,
Man, on whom corruption preyed,
Shut out from hope of life and of salvation,
To-day Christ maketh him a new creation,
For He hath triumphed gloriously!

For the Maker, when His foe,
Wrought the creature death and woe,
Bowed the Heav'ns, and came below,
And in the Virgin's womb His dwelling making,
Became true man, man's very nature taking;
For He hath triumphed gloriously!

He, the Wisdom, Word, and Might,
God, and Son, and Light of Light,
Undiscovered by the sight
Of earthly monarch, or infernal spirit,
Incarnate was, that we might Heav'n inherit;
For He hath triumphed gloriously!

Ode 1. from St. Cosmas: Canon For Christmas Day,

Translated by The Rev. J.M.Neale, D.D. and found in:

Hymns of the Eastern Church (J.M.Neale) p. 82-83.

LET OUR CHOIR NEW ANTHEMS RAISE.

A Cento from the Canon for SS. Timothy
and Maura; May 3rd.

Let our Choir new anthems raise:
    Wake the morn with gladness:
God Himself to joy and praise
    Turns the Martyrs' sadness:
This the day that won their crown,
    Opened Heav'n's bright portal;
As they laid the mortal down,
    And put on th' immortal.

Never flinched they from the flame,
    From the torture, never;
Vain the foeman's sharpest aim,
    Satan's best endeavour:
For by faith they saw the Land
    Decked in all its glory,
Where triumphant now they stand
    With the victor's story.

Faith they had that knew not shame,
    Love that could not languish;
And eternal Hope o'ercame
    Momentary anguish,
He Who trod the self-same road
    Death and Hell defeated;
Wherefore these their passions show'd
    Calvary repeated.

Up and follow, Christian men!
    Press through toil and sorrow!
Spurn the night of fear, and then,-
    Oh the glorious morrow!
Who will venture on the strife?
    Who will first begin it?
Who will seize the Land of Life?
    Warriors, up and win it!

A Cento from the Canon for SS. Timothy and Maura;
May 3rd.
By St. Joseph of the Studium. translated by
The Rev. J.M.Neale, D.D. and found in:
Hymns of the Eastern Church (J.M.Neale) p. 125-126-.

THE ALLELUIATIC SEQUENCE
Cantemus Cuncti

Come, let us all sing out the song of praise
Swelling in thanks to our eternal Lord,
Alleluia!

Let the rejoicing choirs of heaven unite,
And life their golden voices to the strain,
Alleluia!

Sounding along the fields of Paradise
Shall ring the music of the blessed throngs,
Alleluia!

The jubilee of everlasting stars
Shall give their shining answer to the song,
Alleluia!

Let cloud, wind, lighting and the rolling thunder,
Mingle their tones in solemn harmony,
Alleluia!

River and ocaen, rain and gale and calm,
Summer and winter, field and grove shall sing,
Alleluia!

The birds of every plumage first shall raise
Loud praises to their Maker in sweet songs,
Alleluia!

Then all the beasts shall lift their various voices,
And give eternal answer to the praises,
Alleluia!

Thou, too, O deep of ocean, shout in joy,
Nor silent, you, ye continents, remain,
Alleluia!

Let every man exulting, sing sweet psalms,
While thanks unending rise to God on high,
Alleluia!

So as we shout the canticles of joy,
The praise shall bring delight unto his ear,
Alleluia!

And so the heavenly tunes that we upraise
Be pleasing to the Saviour's tender heart,
Alleluia!

Then, brethren, lift your voices and rejoice,
And you, ye little children, answer forth,
Alleluia!

Now to the Father Alleluia sing,
To Jesus Alleluia, and the Spirit,
Alleluia!

Sing praises to the eternal Trinity,
Sing in the cleansing baptism of the Lord,
Alleluia!

The Alleluiatic Sequence (Cantemus Cuncti)

has been attributed by some writer to Gotschalk, another monk of ST. Gall, who died in 950, but it is generally attributed to Notker Balbulus. It is a good example of the Notkerian sequence.

From "Early Christian Hymns"series 1, p. 141-142.
Daniel Joseph Donahoe.

HYMN FOR CHRISTMASTIDE

Arise and render thanks to God,
    The Lord and King of all,
Who by his power hath made us free
    From Satan's baneful thrall.

Arise and render thanks to God,
    And ever be our aim
with angels evermore to sing
    The glory of his name.

Hymn for Christmastide (Grates Nunc Omnes) of Notker Balbulus given in rhymed and metrical form, instead of the prose of the original.

From "Early Christian Hymns" series 11
Daniel Joseph Donahoe, p. 74.

HYMN FOR THE NATIVITY

Before the ages and the stars of morn
    The ever-living Son of God was born;
Whom, as their Maker, heaven and earth adore,
    And the wide ocean sings from shore to shore.

Through him the changing day sinks into night,
    And rises mid the joys of morning light;
His glory evermore the angels sing,
    Sounding his praises as their Lord and King.

The fragile flesh of man doth he assume,
    All stainless from the stainless Mary's womb,
That Virgin mother, who alone on earth
    Free from the primal curse had spotless birth.

Lo! Christ is come, and brings the living day,
    Driving the shadows of the world away;
The star of Bethlehem shines; its glory brings
    Earth's rulers to adore the King of Kings.

And simple shepherds o'er the hills behold
    The choiring angels, with their harps of gold;
The swelling music sweetens all the earth
    And wakens gladness in the glorious Birth.

Rejoice, O Mother of the deathless King,
    Beside whose birth-bed heavenly angels sing!
And thou, sweet Christ, who for our sake art come
    Lift us and guide us to our heavenly home.

Hymn for the Nativity (Natus Ante Saecula) of Notker Balbulus given in rhymed and metrical form, instead of the prose of the original.

From "Early Christian Hymns" series 11
Daniel Joseph Donahoe, p. 73-74.

HORA NOVISSIMA

Hora novissima, tempora pes-	The world is very evil;
sima sunt; vigilemus.	The times are waxing late;
Ecce minaciter imminet arbi-	Be sober and keep vigil,
ter ille supremus,--	The Judge is at the gate;
Imminet, imminet, ut mala	The Judge that comes in mercy,
terminet, aequa coronet,	The Judge that comes with might,
Recta remuneret, anxia liberet,	To terminate the evil,
aethera donet.	To diadem the right.
Curre, vir optime; lubrica	Arise, arise, good Christian,
reprime, praefer honesta,	Let right to wrong succeed;
Fletibus angere, flendo	Let penitential sorrow
merebere coelica festa.	To heavenly gladness lead,
Luce replebere jam sine ves-	To the light that hath no evening,
pere, jam sine luma;	That knows nor moon nor sun,
Lux nova lux erit aurea,	The light so new and gloden,
lux erit una.	The light that is but one.
Patria splendida, terraque	O home of fadeless splendor,
florida, libera spinis,	Of flowers that bear no thorn,
Danda fidelibus est ibi	Where they shall dwell as children
civibus, hic peregrinis.	Who here as exiles mourn;
Tunc erit omnibus inspicien-	Midst power that knows no limit,
tibus ora Tonantis	Where knowledge has no bound,
Summa potentia, plena	The Beatific Vision
scientia, pax rata sanctis.	Shall glad the Saints around.
Hic homo nititur, ambulat,	Strive, man, to win that glory;
ututur; ergo fruetur.	Toil, man, to gain that light;
Pax, rata pax ea, spe modo,	Send hope before to grasp it,
postea re capietur.	Till hope be lost in sight.
Plaude, cinis meus, est tua	Exult, O dust and ashes,
pars Deus; ejus es et sis;	The Lord shall be thy part,
Rex tuus est tua portia, tu	His only, His forever
sua; ne sibi desis.	Thou shalt be and thou art.

A Cento taken from the poem of Bernard of Cluny:
De Contemptu Mundi, (On Scorn of the World)

The translation is by The Rev. J.M.Neale, D.D. and found in:

The Hymns of the Breviary and Missal, Rev.Matthew Britt,O.S.B.
p.351, hymn #170.

HIC BREVE VIVITUR

Hic breve vivitur, hic breve plangitur; hic breve fletur;	Brief life is here our portion Brief sorrow, short-lived care; The life that knows no ending,
Non breve vivere, non breve plaudere, retribuetur.	The tearless life, is there.
O retributio! stat brevis actio, vita perennis;	O happy retribution! Short toil, eternal rest;
O retributio! coelica mansio stat lue plenis.	For mortals and for sinners A mansion with the blest!
Sunt modo proelia, postmodo praemia,-qualia? plena:	And now we fight the battle, But then shall wear the crown
Plena refectio, nullaque passio, nullaque poena.	Of full and everlasting And passionless renown;
Spe modo vivitur, et Sion angitur a Babylone;	And now we watch and struggle, And now we live in hope,
Nunc tribulatio, tunc re-creatio, sceptra, coronae.	And Sion in her anguish With Babylon must cope;
Qui modo creditur, ipse videbitur atque scietur,	But He whom now we trust in Shall then be seen and known;
Ipse videntibus, atque scientibus attribuetur.	And they that know and see Him Shall have Him for their own.
Mane videbitur, umbra fugabitur, ordo patebit;	The morning shall awaken, The shadows shall decay,
Mane nitens erit, et bona qui gerit, ille nitebit.	And each true-hearted servant Shall shine as doth the day.
Nunc tibi tristia, tunc tibi gaudia,-gaudia, quanta	There grief is turned to pleasure, Such pleasure as below
Vox nequit edere, lumina cernere, tangere planta.	No human voice can utter, No human heart can know.
Pars mea, rex meus, in proprio Deus ipse decore	There God, our King and Portion, In fulness of His grace,
Visus amabitur, atque videbitur auctor in ore.	Shall we behold forever, And worship face to face.

A Cento taken from the poem of Bernard of Cluny:
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The Hymns of the Breviary and Missal, Rev. Matthew Britt, O.S.B.
p.352, hymn #171.

O BONA PATRIA

O Bona patria, lumina sobria
te speculantur;
Ad tua nomina sobria lumina
collacrimantur.

For thee, O dear, dear country,
Mine eyes their vigils keep;
For very love, beholding
Thy happy name, they weep.

Est tua mentio pectoris
unctio, cura doloris,
Concipientibus aethera
mentibus ignis amoris.

The mention of thy glory
Is unction to the breast,
And medicine in sickness,
And love, and life, and rest.

Tu locus unicus illeque
coelicus es paradisus.
Non tibi lacrima, sed
placidissima gaudia,risus.

O one, O only mansion!
O Paradise of joy!
Where tears are ever banished,
And smiles have no alloy;

Lux tua mors crucis atque
caro ducis est crucifixi;
Laus, benedictio, conjub-
ilatio personat Ipsi.

The Cross is all thy splendor;
The Crucified thy praise;
His laud and benediction
Thy ransomed people raise.

Est ibi consita laurus, et
insita cedrus hysopo;
Sunt radiantia jaspide
moenia, clara pyropo.

With jaspers glow thy bulwarks,
Thy streets with emeralds blaze;
The sardius and the topaz
Unite in thee their rays;

Hinc tibi sardius, inde
topazius, hinc amethystus.
Est tua fabrica contio
coelica, gemmaque Christus.

Thine ageless walls are bonded
with amethyst unpriced;
Thy Saints build up its fabric,
The corner-stone is Christ.

Tu sine litore, tu sine
tempore fons,modo rivus;
Dulce bonis sapis, estque
tibi lapis undique vivus.

Thou hast no shore, fair ocean!
Thou hast no time, bright day!
Dear fountain of refreshment
To pilgrims far away!

Est tibi laurea, dos datur
aurea, sponsa decora,
Primaque principis oscula
suscipis, inspicis ora.

Upon the Rock of Ages
They raise thy holy tower;
Thine is the victor's laurel,
And thine the golden dower.

A Cento taken from the poem of Bernard of Cluny:
De Contemptu Mundi, (On Scorn of the World)

The translation is by The Rev. J.M.Neale, D.D. and found in:

The Hymns of the Breviary and Missal, Rev. Matthew Britt, O.S.B.
p. 353, hymn # 172.

URBS SION AUREA

Urbs Sion aurea, patria
lactea, cice decora,
Omne cor obruis, omnibus
obstruis et cor et ora.

Nescio, nescio, quae jub-
ilatio, lux tibi qualis,
Quam socialia gaudia,
gloria quam specialis.

Sunt Sion atria Conjub-
ilantia,martyre plena,
Cive micantia, principe
stantia, luce serena.

Sunt ibi pascua mentibus
afflua praestita sanctis;
Regis ibi thronus, agminis
et sonus est epulantis.

Gens duce splendida, contio
candida vestibus albis,
Sunt sine fletibus in Sion
aedibus, aedibus almis.

Jerusalem the golden,
With milk and honey blest,
Beneath thy contemplation
Sink heart and voice opprest.

I know not, O I know not
What joys await us there,
what radiancy of glory,
What light beyond compare.

They stand, those halls of Sion,
Conjubilant with song,
And bright with many an Angel,
And all the Martyr throng;

The Prince is ever in them,
The daylight is serene,
The pastures of the blessed,
Are decked in glorious sheen.

There is the throne of David;
And there, from care released,
The song of them that triumph,
The shout of them that feast;

And they who with their Leader
Have conquered in the fight,
Forever and forever
Are clad in robes of white.

A Cento taken from the poem of Bernard of Cluny:
De Contemptu Mundi, (On Scorn of the world)

The translation is by The Rev. J.M.Neale, D.D. and foundin:

The Hymns of the Breviary and Missal, Rev. Matthew Britt, O.SB.
p. 353-354, hymn #173.

The Lonely Convent of

Mar Saba, Palestine.

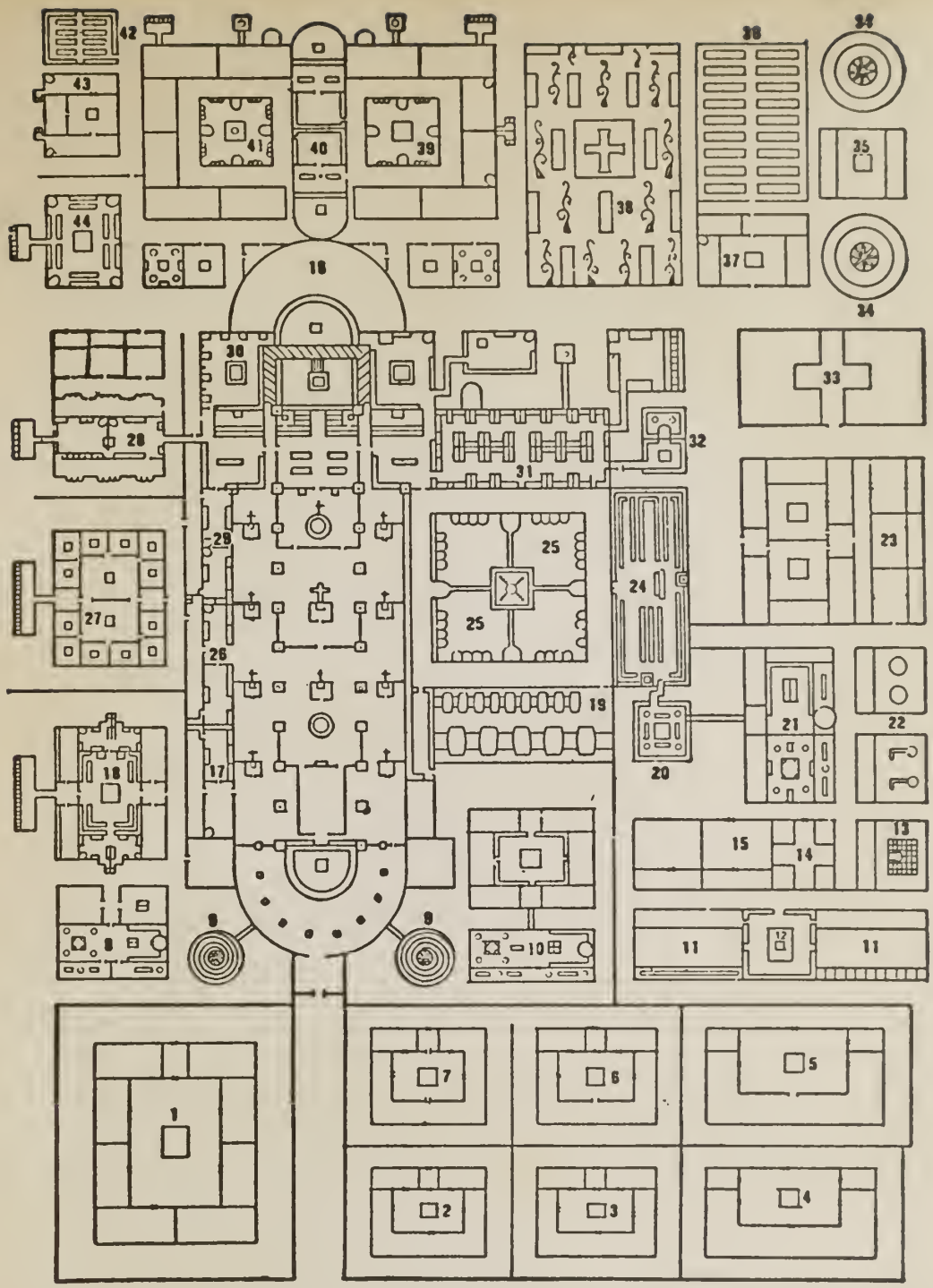

FIG. 11. NINTH-CENTURY PLAN OF THE MONASTERY OF SAINT GALL SWITZERLAND

1. Large building unmarked on the original plan. 2. Servants' quarters. 3. Pigsty. 4. Stable. 5. Cattle-shed. 6. Goat-house. 7. Sheep-shed. 8. Brew-house and bake-house for guests. 9. Towers with spiral staircases. 10. Guest-house for the poor, with brew-house and bake-house attached. 11. Another stable. 12. Quarters for servants. 13. House for drying fruits. 14. Storehouse for grain for brewing. 15. Cooper shop and wood-turning shop. 16. Church. 17. Porter's lodge. 18. House for greater guests. 19. Cellar with storehouses above. 20. Kitchen for monks. 21. Brew-house and bake-house for monks. 22. Buildings with mills. 23. Shops of shoemakers, saddlers, carvers, tanners, goldsmiths, blacksmiths, fullers, shield-makers, and sword-makers. 24. 1st floor, refectory; 2d floor, wardrobe. 25. Garth with cloisters. 26. Schoolmaster's lodging. 27. School. 28. Abbot's house. 29. Home of visiting monks. 30. 1st floor, scriptorium; 2d floor, library. 31. Dormitory, heating apparatus on 1st floor. 32. Baths. 33. Granary and threshing-floor. 34. Hen-houses and duck-houses. 35. Poultry-keeper's house. 36. Kitchen garden. 37. Gardener's house. 38. Cemetery and orchard. 39. House for novices. 40. Chapel for novices and invalids. 41. Infirmary. 42. Garden of medicinal plants. 43. Physician's house. 44. House for blood-letting.

Abbey of Cluny as it was before Destruction
(From "Histoire Monumentale de la France" by Anthyme Saint-Paul)